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The STANDARDS REAL BOOK

A Collection Of Some Of
The Greatest Songs Of the 20th Century

Created by Musicians, for Musicians

Publisher and Editor - Chuck Sher

Musical Editor - Larry Dunlap

Music Copying - Mansfield Music Graphics and Ann Krinitsky, Berkeley, CA

Cover artwork - Mosaic by Sueann Bettison-Sher

Cover Design - Attila A. Nagy, Cotati, CA

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ISBN 1-88317-09-1

STANDARD SONGS

After You	The Good Life	Love Me Or Leave Me
Again	Have You Met Miss Jones?	Love Walked In
Alice In Wonderland	He Was Too Good To Me	Lover, Come Back To Me
All About Ronnie	Hey There	Lucky To Be Me
All My Tomorrows	A House Is Not A Home	Lullaby Of Broadway
All Of You	How Do You Keep The Music Playing?	The Man I Love
All The Way	How Little We Know	The Man That Got Away
All Through The Night	How Long Has This Been Going On?	Miss Otis Regrets
Alone Together	I Can't Get Started	The More I See You
Am I Blue?	I Concentrate On You	Mountain Greenery
And The Angels Sing	I Could Write A Book	Mr. Lucky
Anything Goes	I Cover The Waterfront	My Funny Valentine
As Time Goes By	I Didn't Know What Time It Was	My Heart Stood Still
At Last	I Get A Kick Out Of You	My Man's Gone Now
At Long Last Love	I Got Rhythm	Nancy (With The Laughing Face)
Autumn Nocturne	I Gotta Right To Sing The Blues	Nice Work If You Can Get It
Baltimore Oriole	I Guess I'll Have To Change My Plan	Night And Day
A Beautiful Friendship	I Had The Craziest Dream	Of Thee I Sing
Begin The Beguine	I Have The Feeling I've Been Here Before	Oh, Lady Be Good
Bess, You Is My Woman	I Love Paris	Old Folks
The Best Is Yet To Come	I Love You	On A Clear Day
Bewitched	I Loves You Porgy	(Our) Love Is Here To Stay
Bidin' My Time	I May Be Wrong	Please Don't Talk About Me When I'm Gone
Blackberry Winter	I Only Have Eyes For You	Put On A Happy Face
Blue Gardenia	I Want To Be Happy	'S Wonderful
Blue Room	I Was Doing All Right	Secret Love
Blues In The Night	I Will Wait For You	September In The Rain
Born To Be Blue	I Wish I Knew	Serenade In Blue
But Not For Me	I Wish I Were In Love Again	Shiny Stockings
Charade	I'm A Fool To Want You	Since I Fell For You
The Christmas Waltz	I'm Gonna Laugh You Right Out Of My Life	Slow Hot Wind
Close Enough For Love	I've Got A Crush On You	So In Love
Come Fly With Me	I've Got You Under My Skin	So Nice (Summer Samba)
The Continental	If There Is Someone Lovelier Than You	Softly, As In A Morning Sunrise
Crazy He Calls Me	In The Days Of Our Love	Some Other Time
Crazy Rhythm	Indian Summer	Somebody Loves Me
Cute	Isn't It A Pity	Someone To Watch Over Me
Dancing In The Dark	It Ain't Necessarily So	Sometimes I'm Happy
Dancing On The Ceiling	It Had To Be You	Soon
Day In, Day Out	It Never Entered My Mind	Stormy Weather
Days Of Wine And Roses	It Was A Very Good Year	Strike Up The Band
Dedicated To You	It's All Right With Me	The Summer Knows
Deep Purple	It's De-lovely	Summer Night
Don't Worry 'Bout Me	It's Magic	Summertime
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Dreamsville	Johnny One Note	Tea For Two
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Embraceable You	The Lady Is A Tramp	That Certain Feeling
Falling In Love With Love	Let's Call The Whole Thing Off	That Sunday (That Summer)
Fascinating Rhythm	Let's Do It	Then I'll Be Tired Of You
A Foggy Day	Li'l Darlin'	There's A Small Hotel
From This Moment On	A Lot Of Living To Do	There's No You
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POP STANDARDS

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Not Like This
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HARRY WARREN

At Last
 I Had The Craziest Dream
 I Only Have Eyes For You
 I Wish I Knew
 Lullaby Of Broadway
 The More I See You
 September In The Rain
 Serenade In Blue
 Summer Night
 This Heart Of Mine
 This Is Always
 You'll Never Know

SAMMY FAIN

Alice In Wonderland
 Love Is A Many Splendored Thing
 Secret Love

COLE PORTER

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 All Through The Night
 Anything Goes
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 If There Is Someone Lovelier Than You
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The Christmas Waltz
 It's Magic
 It's You Or No One
 Time After Time

JIMMY VAN HEUSEN

All My Tomorrows
 All The Way
 Come Fly With Me
 Nancy (With The Laughing Face)

LEONARD BERNSTEIN

Lucky To Be Me
 Some Other Time

Publisher's Foreword

We at Sher Music Co. are again proud to present to you a compilation of some of the greatest songs ever written, this time all standards in one way or another. We hope and know that you will find this volume to be of much use in your pursuit of beauty and we have taken every measure possible to insure that each tune is presented accurately.

For the Standard Songs (the great bulk of the book), we have used many of the best jazz and jazz vocal versions to arrive at a consensus of how the tune has been interpreted over the years. What you get here is much more than just a reprint of the original sheet music—it is a distilled version of how each tune has evolved, with the best and/or most common chord changes included.

Main And Alternate Chords

Our basic goal was to have the bottom, or main changes reflect the common practice of how a jazz player would be expected to play the tune on a gig or at a jam session. You can feel confident calling any of the standards in this book and telling your bandmates to use the bottom changes—they should sound just right in every case. The alternate chords above the main chords have several different functions. Sometimes they are hipper substitute chords, often classic ones used by Miles Davis, Bill Evans, Coltrane, etc. On other occasions, the alternate chords are a reflection of the earlier Broadway or cabaret-style changes found in the original sheet music. Sometimes the alternate changes are a simpler version of the main changes, to be used during solo choruses. We suggest that you read through the alternate changes on any given tune before performing them to see if, or in what way, you want to incorporate them into your version of the tune.

Transcription Choices

For some of the Standard Songs we have included direct transcriptions of the greatest jazz versions of the song, either as the only chart included (e.g. Bill Evans' "My Man's Gone Now" and "Alice In Wonderland") or as separate alternate versions (e.g. Coltrane's "But Not For Me"), or sometimes both, e.g. the standard version of "Summertime" followed on page 2 of the chart by Miles & Gil Evans' classic version. We hope you enjoy seeing these "Great Moments In Jazz" put down on paper for you to work off of.

The Jazz Standards and the Pop Standards are usually direct transcriptions of the original version of the tune, often with added features such as separate rhythm section parts (e.g. "What A Fool Believes"). In general, we have tried to format the charts in this book so that they could be played on a gig without rehearsal, but for many of the more contemporary pop standards we decided that more involved charts were essential to capture the beauty of the original recording.

By design, this book is full of tunes that you and your audiences know and love. The few more obscure tunes were included because they were just too beautiful to omit. So do yourself a favor and play through the tunes you might not have heard of (e.g. "Not Like This", "Those Eyes" and "I Have The Feeling I've Been Here Before".) You'll be glad you did.

Thank You

All of us who will be using this book for many years to come owe Dave Olsen of Warner Brothers Publications in Miami a big "Thank You!". Being a musician himself, Dave understood the artistic and historical significance of this project and was instrumental in helping Sher Music Co. obtain permission to use most of the tunes in this book. It simply wouldn't have happened without him. Thanks, big guy! And thanks too to the rest of the good people at Warner Bros., especially Cheryl Swack, who helped make this particular dream a reality.

I personally owe a big debt of gratitude to Larry Dunlap who devoted every spare minute for about a year to getting this book transcribed and for doing a world-class job. But what else would you expect from a world-class pianist, arranger and all-around professional? Also, thanks to Mark Levine (the one and only) who proofread these charts and made numerous invaluable suggestions. In addition, thanks to Art Khu, Bob Franks, Fred Zimmerman, Will Johnson, Randy Vincent, Ray Scott, Chuck Gee and other Bay Area musicians for reading through these tunes with a critical eye. Once again, thanks are due to Ernie Mansfield and Ann Krinitzky for producing the world's most legible music manuscript, Kendrick Freeman for his careful work on the Drum Appendix and Attila Nagy for the cover design. Also, thanks to John Brenes, singer Liz Lewis, Kyle St. John, Tom Edwards and disc jockey *extraordinaire* Bob Parlocha for suggesting tunes and versions of tunes to use.

A continuous thank you to Gayle Levin, Helaine Dorenfeld, Anita Pilkington, Sue Claxton, Susan McNutt, Tom Carlin of Ag Press, and especially Ann Hyland for keeping Sher Music Co. running smoothly. And, of course, much thanks to my family—my father Maury, my brother Jon, my wonderful kids Ben and Anna, and my sweet wife, Sueann—for all the love, support, friendship and inspiration a person could ask for. (Sueann also created the gorgeous mosaic gracing the front cover of the book!) We all hope the end result will keep you smiling for years to come.

Dedication

Lastly, I would like to dedicate this book to the memory of Sky Evergreen (aka Bob Bauer) who died of AIDS in 1997. Sky was Sher Music Co.'s transcriber from our first book onwards and was wise beyond his years and musically gifted beyond the norm. We who knew him will never forget his beautiful spirit and genius.

Chuck Sher

Musical Editor's Foreword

This is a remarkable book and it once again reflects Chuck Sher's expansive vision when it comes to publishing the best compilations of written music possible.

Having spent a major portion of my professional life accompanying vocalists, I was very excited about the prospect of working on a book primarily comprised of American standards. I am familiar with a multitude of wonderful songs that make up The Great American Songbook and was thrilled to be able to have as much input as I did in selecting the songs included here.

You will find songs that are familiar as well as lesser known gems that will make your musical life profoundly richer. Get ready to discover many beautiful melodies and lyrics. This is a collection that will be treasured for many years, I feel certain. I don't believe I am overstating the impact that this volume will have when I say that the instrumentalists and vocalists who work with these songs will raise the level of music in general.

This volume contains many of the greatest standards and jazz compositions ever written. A significant number have been recorded or performed only infrequently, in part because it has been very difficult to find accurate printed versions of them before now.

I urged Chuck to include verses whenever possible and it didn't take a lot to coax him into agreeing that they would be a valuable addition. In some cases the verses are not up to the quality of the song itself, but you will find forgotten verses (even to familiar songs) that will turn your head around. I feel that any vocalists who use this book should at least have the option of including the verses to songs they might want to perform.

Instrumentalists include the verses less often, but I'm sure some instrumentalists would want to include some of these. I presented the songs so the verses could easily be performed or not. All verses are clearly marked. Almost without exception they come before the song itself and set up the song. If you do not wish to include the verse, simply begin at letter A of any song (including the pickup notes.) Written instructions make it easy to perform the songs with solos and additional lyrics without including the verses. But please give yourself a treat and at least check them out.

You will notice something new in the inclusion of smaller size notes in some tunes. These are either harmony notes or accompanying figures. I thought it would be easier to distinguish them from the main melody notes if they were smaller. They can be disregarded without endangering the song, if you wish.

We listened to as many recordings of each song as was practical—often 15 or 20 versions of a frequently recorded song, attempting to distill out what are the chords most used by jazz vocalists and instrumentalists. These are the main changes. The alternate chords (in parenthesis) are chords less frequently used (but still good) or, in some cases, chords closer to the original sheet music. It was often very difficult to decide what chords to include here. "Round Midnight" comes to mind as a composition that had a very large number of harmonic choices. So the alternate changes are not exhaustive and please feel free to add your own reharmonizations as you see fit.

I want to thank some of the vocalists who have let me accompany their vocal flights. I have had the great pleasure of working with one of the world's great ballad singers, Bobbe Norris, since the late 1970s. Her warm and unique voice and her deep love of great songs are a constant inspiration to me. Some other singers I owe enormous debts to include Cleo Laine, Mark Murphy and Nancy King. They have led me on many a merry musical chase.

Along with Chuck I wish to thank Ernie Mansfield, Ann Krinitsky, Chuck Gee and Mark Levine for their great work in putting this book together. Some of the people who have introduced me to these songs include John Rogers, Jerry Dean, Bob Parlocha, Brailey Brown, David Friesen, Ernie Hood, Gene Esposito and George Moffatt. Thanks for the gift!

I can't wait to see what projects Sher Music Co. comes up with in the future. Just let me catch my breath, OK Chuck? Thanks for everything.

Larry Dunlap

GENERAL RULES FOR USING THIS BOOK

FORM

1. Key signatures will be found at the top of each page, as a rule. Any change of key will be noted not only where it occurs but also at the start of the next line. The key signature holds even if there is a change of clef, and is not restated. A change of key to C Major will appear as a clef followed by the naturals needed to cancel the previous key signature.
2. The coda sign is to be taken only when ending the tune unless otherwise stated. Some tunes have dual codas (Coda 1, Coda 2) to make it possible to fit a complex tune on two pages.
3. All repeats are observed during a 'D.C. al Coda' or 'D.S. al Coda' except in the following cases:
 - a) when a Coda sign appears in a repeated section; the Coda is taken before repeating (unless marked 'on repeat'.)
 - b) when an instruction to the contrary appears (e.g., 'D.S. al 2nd ending al Coda'.)
4. A Coda sign just within repeats is taken before repeating. A Coda sign just outside of repeats is taken after repeating.
5. When no solo form is specified, the whole tune is used for solos (except any Coda.)
6. Til Cue On Cue signifies dual endings for a section that repeats indefinitely. The 'til cue' ending is played until cue, at which point the 'on cue' ending is played instead.
7. A section marked '4xs' is played four times.
8. A section marked 'ENDING' is played to end a tune; it directly follows the last bar of the head.

CHORDS

9. Chords fall on the beats over which they are placed.
10. Chords carry over to the next bar when no other chords or rests appear.
11. Chords in parentheses are optional except in the following cases:
 - a) turn-arounds
 - b) chords continued from the line before
 - c) verbal comment explaining their use (e.g., for solos, for bass but not piano, only at certain times, etc.)
12. Optional chords in parentheses last as long as the chord they are written over or until the closing parenthesis is encountered, whichever is longer.
13. Written out piano or guitar voicings are meant to be played as written. Chord symbols appearing with such voicings often will not describe the complete voicing; they are meant to aid sight-reading and are often used for solos.
14. Multiple voices playing different rhythms are separated by having their stems lie in opposite directions whenever possible.

TERMS

15. An 'altered' dominant chord is one in which neither the fifth nor the ninth appears unaltered. Thus it contains b5 and/or #5, and b9 and/or #9.
16. 'Freely' signifies the absence of a steady tempo.
17. During a 'break. ' piano, bass and drums all observe the same rests. The last beat played is notated as  or x  to the left of the word 'break.'
18. A 'sample bass line', 'sample solo', or 'sample fill' are transcribed lines given as a point of reference.

TRANSPOSITIONS

19. Bass lines are always written to be read by a bass player, i.e. one octave higher than they sound.
20. Tenor sax and guitar lines are often written an octave higher than they sound and flute lines an octave lower to put them in a more readable range. There will be a verbal note to this effect in every case.
21. All horn and harmony parts are written in concert key (not transposed.)

ABBREVIATIONS

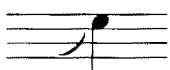
15ma. two octaves higher
 15 ma b. two octaves lower
 8va one octave higher
 8va b. one octave lower
 accel. accelerando
 alt. altered
 bari. baritone saxophone
 bkgr. background
 bs. bass
 cresc. crescendo
 decres. decrescendo
 dr. drums
 elec. bs. electric bass

elec. pn. electric piano
 fl. flute
 gliss. glissando
 gtr. guitar
 indef. indefinite (till cue)
 L.H. piano left hand
 Med. Medium tempo
 N.C. No chord
 Orig. Original
 perc. percussion
 pn. piano
 rall. rallentando
 R.H. piano right hand
 rit. ritard

sop. soprano saxophone
 stac. staccato
 susp. suspended
 synth. synthesizer
 ten. tenor saxophone
 trb. trombone
 trbs. trombones
 trp. trumpet
 tpts. trumpets
 unis. unison
 V.S. Volti Subito (quick page turn)
 w/. with
 x time
 x's times

ORNAMENTS AND SYMBOLS

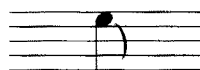
Slide into the note from a short distance below



Slide into the note from a greater distance below



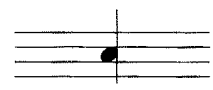
Fall away from the note a short distance



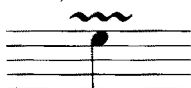
Fall away from the note a greater distance



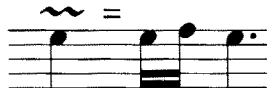
Top note of a complete voicing



A rapid variation of pitch upward, much like a trill



Mordent



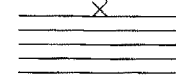
A muted or optional pitch



Note with indeterminate pitch



Rhythm played by drums or percussion



The chord symbols in this book follow (with some exceptions) the system outlined in "Standard Chord Symbol Notation" by Carl Brandt and Clinton Roemer. It is hoped you will find them clear, complete and unambiguous.

Below are two groups of chord spellings.

1) The full range of chords normally encountered, given a C root, and

2) Some more unusual chords. (Note: some groups of notes below could be given different names, depending on context. See previous page for a definition of 'altered' chords.)

(No Chord) NC C bass C C⁶ C⁶₉ C^(add 9)

C^{MA7} C^{MA7(add 13)} C^{MA9} C^{MA13} C⁷ C⁹ C¹³

C^{MI} C^{MI6} C^{MI6/9} C^{MI(add 9)} C^{MI7} C^{MI7(add 11)} C^{MI7(add 13)}

C^{MI9} C^{MI11} C^{MI13} C^{MI(MA7)} C^{MI9(MA7)} C^{MI7(b5)} C^{MI9(b5)} C^{MI11(b5)}

C^{dim.} C^{o7} C^{o7(add MA7)} C⁺ C^{SUS} C^{7SUS} C^{9SUS} C^{13SUS} C^{7SUS 4-3}

C^{MA7(b5)} C^{MA7(#5)} C^{MA7(#11)} C^{MA9(#11)} C^{MA13(#11)} C^{7(b5)} C^{9(b5)}

C^{7(#5)} C^{9(#5)} C^{7(b9)} C^{7(#9)} C^{7(b9/5)} C^{7(#9/5)} C^{7(b9/5)}

C^{7(#11)} C^{9(#11)} C^{7(b9/11)} C^{7(#9/11)} C^{13(b5)} C^{13(b9)} C^{13(#11)} C^{7SUS(b9)} C^{13SUS(b9)}

C^E C^G E^C B^b_C C^(add 9)_E C^(add 9)_(omit 3) C^{7(omit 3)} C^{MI7(omit 5)}

C^{#MA7(b5)}_{SUS} F^{#7}_{SUS} (add 3) B^b_(add b13) A⁺_(add #9) G^{#MI7}_(add 11) (omit 5)

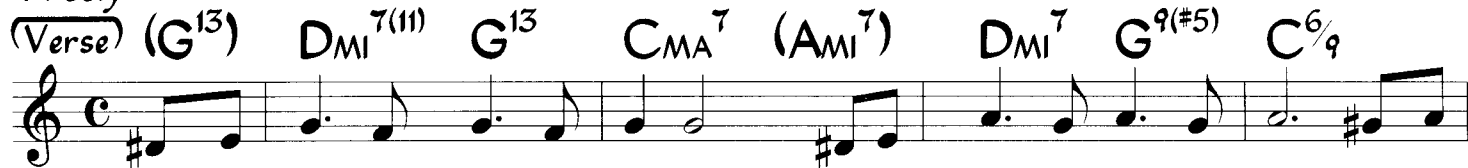
F[#] E⁺_G G^{7SUS}_A G^{MA7(#5)}_{F#} E^{bMA7(#5)}_F B^{MA7}_{SUS} F[#]

After You

(from "The Gay Divorcee")

Cole Porter

Freely



Though with joy I should be reel-ing, That at last you came my way, There's no



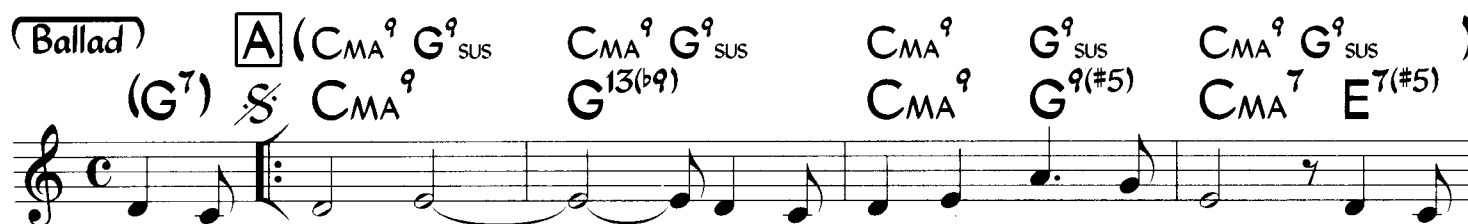
fur - ther use con - ceal - ing That I'm feel - ing far from gay. For the



rare al - lure a - bout you Makes me all the plain - er see, How in -



ane, how vain, how emp - ty, life with - out you would be. _____



Af - ter you, who _____ could sup - ply my sky of blue? Af - ter



you who _____ could I love? _____ Af - ter



you, why _____ should I take the time to try, _____ For who

else could qual - i - fy _____ Af - ter you who? _____ Hold my
 hand and swear, You'll nev - er cease to care, _____ For with -
 out you there, What could I do? _____ I could
 search years, _____ But who else could change my tears _____ In - to
 laugh - ter, af - ter you? (fine) Af - ter

Chords: A_{MI}^9 , D^9 , $(G_{MA}^9 D_{SUS}^9)$, $(B \ G_{MA}^9)$, $(G_{MA}^9 D_{SUS}^9)$, $(D^{7(b9)})$, G_{MI}^9 , C^9 , F_{MA}^7 , $C^{7(b9)}$, $F^{6/9}$, F_{MI}^9 , (Bb^9) , $(Ab^{9(b5)})$, $D_{MI}^{7(b5)}$, G_{SUS}^9 , G^9 , $(C_{MA}^9 G_{SUS}^9)$, $(C_{MA}^9 G_{SUS}^9)$, C_{MA}^9 , $G^{13(b9)}$, E_{MI}^7 , A^9 , $F\#_{MI}^{7(b5)}$, F_{MI}^6 , C_{MA}^9 , A^9 , D_{MI}^7 , F_{MI}^6 , E_{MI}^7 , A_{MI}^7 , D^7 , G^{13} , $C^{6/9}$, $(D_{MI}^7 G^7)$

Solo on ABC
 After solos, D.S. al fine

Again

Music by Lionel Newman
Lyric by Dorcas Cochran

Ballad

(D⁷) [A] G⁶ E_{MI}⁷ A_{MI}⁷ D⁷ (C⁷(#11) / B_{MI}⁷ B[♭]°⁷) B_{MI}⁷ E⁹ A_{MI}⁷ D⁷ (C⁷)

A - gain,

This _ could-n't hap-pen a - gain.

This is that once _ in a

B_{MI}⁷ E⁷(b9) A_{MI}⁷(b5) D⁷(b9) (G_{MA}⁷ B⁷(#5) C_{MA}⁷) B⁷(#5) E⁷(b9) A_{MI}⁷ D⁷(b9)

life - time. _

This is the thrill di - vine.

What's

G⁶ E_{MI}⁷ A_{MI}⁷ D⁷ (C⁷(#11) / B_{MI}⁷ B[♭]°⁷) B_{MI}⁷ E⁹ A_{MI}⁷ D⁷ (C⁷)

more

This _ nev-er hap-pened be - fore,

Though I have prayed _ for a

B_{MI}⁷ E⁷(b9) A_{MI}⁷(b5) D⁷(b9) (G G_{MA}⁷ G^(#5) G⁶ G⁷) D_{MI}⁷ G⁷

life - time _

That such as you would sud - den - ly be mine;

(E^b⁹ D⁷(b9)) [B] C_{MA}⁷ F⁹_{SUS} G⁶ G_{MA}⁷ D_{MI}⁷ G⁷(b9)

Mine to hold _ as I'm hold - ing you now, and yet nev - er so near.

(E^b⁹ F⁹_{SUS}) C_{MA}⁷ F⁹_{SUS} A_{MI}⁷ D⁹_{SUS} B_{MI}⁷ E⁷(b9) A_{MI}⁷ D⁷(b9)

Mine to have _ when the now and the here _ dis-ap - pear.

What mat-ters, dear, for

(C[#]_{MI}⁷(b5) C_{MI}⁷ G⁶ B[♭]_{MI}⁶) (C⁷(#11) / B_{MI}⁷ B[♭]°⁷) G⁶ E_{MI}⁷ A_{MI}⁷ D⁷ B_{MI}⁷ E⁹ A_{MI}⁷ D⁷ (C⁷)

When

This _ does-n't hap-pen a - gain,

We'll have this mo - ment for -

B_{MI}⁷ E⁷(b9) A_{MI}⁷(b5) D⁷(b9) G⁶ (E_{MI}⁷ A_{MI}⁷ D⁷(b9))

ev - er, _

But nev - er, nev - er, A - gain.

Agua De Beber

(Water To Drink)

Music by Antonio Carlos Jobim

English lyric by Norman Gimbel

Portuguese Lyric by Vinicius de Moraes

Medium Bossa Nova

(Intro) D_{MI}^7 $E^7(\#9)$ $A^7(\#5)$ D_{MI}^7 $E^7(\#9)$ $A^7(\#5)$

(Instrumental or vocal "scat")

D_{MI}^7 $B^b_{MA}^7$ D_{MI}^7 1. $A_{MI}^7(b5)$ 2. D_{MI}^7

Your love ___ is rain, ___

[A] $E^7(b9)$ $(G_{MI}^7 A^7(b9\#5))$ $A^7(b9\#5)$ D_{MI}^7 (G^9)

___ my ___ heart ___ the flow - er. ___ I need ___ your love* ___
 ___ an - oth - er spring - time. ___ I'll nev - er feel ___

G_{MI}^9 C^{13} F_{MA}^9 F^6_9 F_{MA}^9 F^6_9

___ or ___ I ___ will die. ___ My ver - y life ___
 ___ the sum - mer sun. ___ Un - less ___ you're there ___

E^7 E^b7 D_{MI}^6 $D^b\circ7$ F^9/C $F^7(\#9)/C$ $E^7(\#9)/B$

___ is ___ in ___ your pow - er. ___ Will ___
 ___ to ___ share ___ that spring - time, ___ And like ___

$E^7(b9)$ $(E_{MI}^7 A^7_{SUS})$ A^9_{SUS} D_{MI}^7 $(D^7(b9\#5))$

___ I with - er and fade or ** blos-som to ___ the sky? } Á - gua de be - ber, ___
 ___ the rain ___ and the flow - er ___ our ___ hearts ___ are one. }

[B] G^{13} G_{MI}^9 D_{MI}^7 $(D^7(b9\#5))$

___ Á - gua de be - ber ___ ca - ma - rá. ___ Á - gua de be - ber, ___
 opt. (Give the flow - er wa - ter to drink. ___)

G^{13} G_{MI}^9 D_{MI}^7 $A_{MI}^7(b5)$

___ Á - gua de be - ber ___ ca - ma - rá. ___
 ___ opt. (Give the flow - er wa - ter to drink. ___)

* This line is also performed "I need your kiss" or "I need your drink"

** "Bloom" is an alternative to "blossom"

(As is each x)

The musical score is written for guitar and voice. It begins with a C major chord symbol in a box. The first staff contains a guitar line with chords DMI⁷, E⁷(#9), A⁷(#5), DMI⁷, E⁷(#9), and A⁷(#5). The second staff continues with DMI⁷, B^bMA⁷, and DMI⁷, followed by a solo section labeled '(Solo pick-ups 2nd x)' with the lyrics 'I'll nev - er see ____'. The third staff shows a DMI⁷ chord and a D^{octaves} note. The score concludes with the instruction 'Solo on AB (C as is each x)' and 'After solos, D.S. al Coda'.

(Instr. or vocal "scat")

(Solo pick-ups 2nd x)

I'll nev - er see ____

Solo on AB (C as is each x)
After solos, D.S. al Coda

Additional English lyric:

The rain can fall on distant deserts.
The rain can fall upon the sea.
The rain can fall upon the flower.
Since the rain has to fall, let it fall on me.

Água de Beber (Portuguese lyric)

Eu quis amar mas tive medo.
E quis salvar meu coração.
Mas o amor sabe um segredo.
O medo pode matar o seu coração.

Água de beber, Água de beber camará.
Água de beber, Água de beber camará.

Eu nunca fiz coisa tão certa.
Entrei pra escola do perdão.
A minha casa vive aberta.
Abri todas as portas do coração.

Água de beber, Água de beber camará.
Água de beber, Água de beber camará.

Ain't No Sunshine

Pop Ballad

N.C. (A_{MI}⁷)

A

Bill Withers

N.C. (A_MI⁷) ~~S~~ A_MI⁷ E_MI⁷ A_MI⁷

Ain't no sun - shine when she's gone, It's not warm__ when__ she's a -

way. Ain't no sun - shine when she's gone, _____ and she's al - ways gone too _____

long — an - y time — she goes a - way. Won-der this time where she's

gone, Won - der if she's gone to stay.

A musical staff showing the first two measures of the song. The key signature has one flat (B-flat). The first measure starts with a treble clef and a common time signature 'C'. It contains four eighth notes: G4, A4, Bb4, and C5. Above the staff is the chord symbol 'Am7'. The second measure contains four eighth notes: D5, E5, F5, and G5. Above the staff is the chord symbol 'Em7'. Below the staff, the lyrics are written: 'Ain't no sun - shine when she's gone, _____'.

home — an - y - time — she goes a - way. An' I know, I know, I know, — I know,

B N.C.(A_{MI}⁷) (dr./perc. continue)

I know, I know, I know, — I know, — I know, I know, I know, — I know, — I know, I know, I know, —

— I know, I know, I know, I know, — I know, I know, I know, — I know, I know, I

know, Hey, — I ought-ta leave the young thing a-lone, ____ but ain't no sun - shine when she's ____

_____ gone. _____ A - wo - wo - wo.

Ami⁷ (solo pick-ups)

Solo on A (repeat for more solos)
After solos D.S. al 2nd ending

Ain't no sun - shine when she's gone, On - ly dark - ness ____ ev - 'ry

day. Ain't no sun - shine when she's gone, _____ and this house _____ just ain't no _____

home — an - y time — she goes a - way, An - y time — she goes a -

way, An - y time _____ she goes a - way,

An - y time _____ she goes a - way.

(bs.)

Alice In Wonderland

(from "Alice In Wonderland")

Music by Sammy Fain

Lyric by Bob Hilliard

(As performed by Bill Evans.

Lyric as performed by Tom Lellis)

Jazz Waltz

A * D_{MI}^9 (8va ---) G^{13} C_{MA}^9 F_{MA}^9 $B_{MI}^{7(b5)}$ $E^{7(\#5)}$

Al - ice In Won - der - land, How do you get to

A_{MI}^9 E_b^9 D_{MI}^9 G^{13} E_{MI}^7 ($E^{7(\#5)}$) A_{MI}^7 ($A^{7(\#5)}$)

Won - der - land? O - ver the hill or un - der - land or

D_{MI}^9 G^{13}_{SUS} G^9 C_{MA}^9 A_{MI}^7 D_{MI}^9 G^{13}

just be - hind the tree. When clouds go

C_{MA}^9 F_{MA}^9 $B_{MI}^{7(b5)}$ $E^{7(\#5)}$ A_{MI}^9 E_b^9

roll - ing by, they roll a - way and leave the sky.

D_{MI}^9 G^{13} E_{MI}^7 ($E^{7(\#5)}$) A_{MI}^7 ($A^{7(\#5)}$) D_{MI}^9 G^{13}_{SUS} G^9

Where is the land be - yond the eye that peo - ple can - not

C_{MA}^7 **B** D^7 (loco) G^9 C_{MA}^9 A_{MI}^7 ($A^{7(\#5)}$)

see? Where do stars go?

D_{MI}^7 G^9_{SUS} G^9 C_{MA}^7 (*stems up are Bill Evans' notes*) $F\#^{7(\#5)}$ $B^{7(\#5)}$

Where is the cres - cent moon? They must be

E_{MI}^7 $A^{7(b9)}$ D_{MI}^7 ($D^{7(b9)}$) $C\#^{7(D)}$ D_{MI}^7 ($C\#^{7(D)}$) D_{MI}^7 A_b^9 G^{13} G^9

some - where in the sun - ny af - ter - noon.

* Bill Evans plays all of this one octave higher, except the first 12 bars of letter B and the ad lib ending.

C D_{MI}^9 (8va ---) G^{13} C_{MA}^9 F_{MA}^9 $B_{MI}^{7(b5)}$ $E^{7(\#9)}$

Al - ice In Won - der - land, Where is the path to

(Take Coda for Bill Evans' ending)

A_{MI}^9 E_b^9 D_{MI}^9 G^{13} E_{MI}^7 ($E^{7(\#9)}$) A_{MI}^7 ($A^{7(b9)}$)

Won - der - land? O - ver the hill or here or there? I

D_{MI}^9 G^{13}_{SUS} G^9 C_{MA}^7 ($A^{7(\#9)}$)

won - der where. (fine)

Solo on ABC
After solos,
D.C. al Coda
(Vocal, D.C. al fine)

Tag D_{MI}^9 (8va ---) G^{13} G^9_F E_{MI}^7 A_{MI}^9 D_{MI}^9 G^9

(Ad lib to end)

B^{13}_{SUS} $E_b^{13}_{SUS}$ G^{13}_{SUS} (loco) (sample)

(Freely) $D_{bMA}^{9(\#11)}$ $D_{bMA}^{9(\#11)}$ $D_{bMA}^{7(\#11)}$ C_{MA}^7 C_{MA}^7 (fill)

* Alternate chords for the last 4 bars of letter B:

D_{MI}^7 B_b^7 $A_b^{7(\#11)}$ G^7

All About Ronnie

Joe Green

Ballad

(F⁷_{SUS}) **A** E^{b9}(#11) B^{b6}/₉ F⁹_{SUS} B^{b6}/₉ (G⁷(^{b9}5))
 All a - bout Ron - nie, There's so much to tell, _____ All a - bout
 C^{MI}⁹ F⁹_{SUS} F⁷(^{b9}) B^{b6}/₉ F⁹_{SUS} B^{b6}/₉ E^{b9} E^{bMA}⁹
 Ron - nie, I know { her } so well. _____ { Her }
 { him } { His }
 D^{MI}⁷(^{b5}) G⁷(^{b9}) C^{MI}⁷ G⁷(^{#5}) C^{MI}⁷
 mag - i - cal fin - gers, _____ their sense of em - brace, _____ { Her }
 { His }
 (G^{MI}⁷ E^{MI}⁷(^{b5}) C⁹ A⁷(^{b9}) C^{MI}⁷ (G^{b9}) F⁹_{SUS}
 per - fume { that } lin - gers, _____ car - ess - ing your face. _____ All a - bout
 whis - per { }
B E^{b9}(#11) B^{b6}/₉ F⁹_{SUS} B^{b6}/₉ (G⁷(^{b9}5))
 Ron - nie, best told in a toast, _____ Let me pro -
 C^{MI}⁹ F⁹_{SUS} F⁷(^{b9}) A^{MI}⁹ D⁷(^{#5})
 pose it. { I'm } her } fav - 'rite host. _____ We'll
 { She's } my { }
 (C^{MI}⁷ E^{bMA}⁷ C^{MI}⁷(^{b5}) E^{bMI}⁷ F⁷(^{b9}5)) (D^{bMI}⁷ G^{b9})
 drink from dry glass - es, There's no need for wine. The cham - pagne is Ron - nie, _____
 (C^{MI}⁷(^{b5}) C⁷(^{b9}) F⁷(^{b9}5) B^{b6}/₉ (C⁹(#11)) F⁹_{SUS})
 _____ And Ron - nie is mine.

All My Tomorrows

Music by James Van Heusen

Lyric by Sammy Cahn

Ballad

To - day I may not have a thing at all, ex - cept for just a dream or
 two. But I've got lots of plans for to - mor - row, and all my to -
 mor - rows be - long to you. Right now it may not seem like spring at all, We're
 drift - ing and the laughs are few. But I've got rain - bows planned for to -
 mor - row, and all my to - mor - rows be - long to you.

B CMA⁷ CMI⁷ (F⁹) GMA⁷ EMI⁷/D C#MI^{7(b5)} CMI⁶
 No one knows bet - ter than I — that luck keeps pass - ing me by, — that's fate!

G⁶/B EMI⁷ AMI⁷ D^{13(b9)} B^{7(#5)} (E⁹_{SUS} E^{7(b9)} AMI⁷ D⁷)
 But with you there at my side, — I'll soon be turn - ing the tide, — just wait! As

C AMI⁹ AMI^{7(b5)} D^{7(b9)} GMA⁹ BMI⁷
 long as I've got arms that cling at all, it's you that I'll be cling - ing

(B^bMⁱ7 E^b7)
 B^b7 A^Mi7 D⁹_{SUS} D⁷/C B^Mi7 E^{7(b9)}

to. And all the dreams I dream, beg, or bor-row, on some bright to -

A^Mi7 D^{7(b9)} B^Mi7(b5) E^{7(b9)} * A^Mi9

mor-row they'll all come true, and all my bright to-mor-rows be -

A^Mi7(b5) D^{7(b9)} G⁶ (B^Mi7 E^{7(b9)})

long to you.

* Optional ending

A^Mi9 A^Mi7(b5) D⁷ G^{6/9} C^Mi6 G^{6/9}

all my bright to-mor-rows be - long to you. _____

All Of You (Standard Version)

(from "Silk Stockings")

Cole Porter

Freely

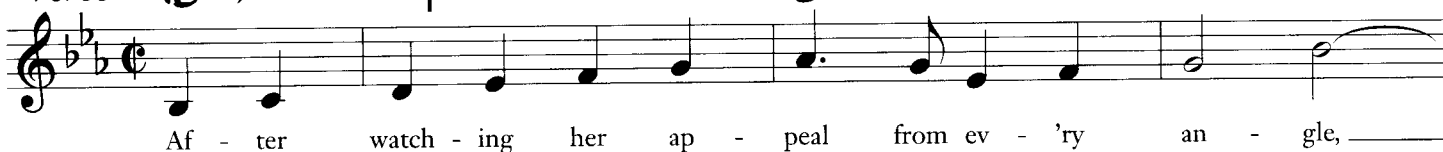
(Verse)

(B $\flat$ 7)

B $\flat$ 7
F

B $\flat$ 7

E $\flat$ MA7

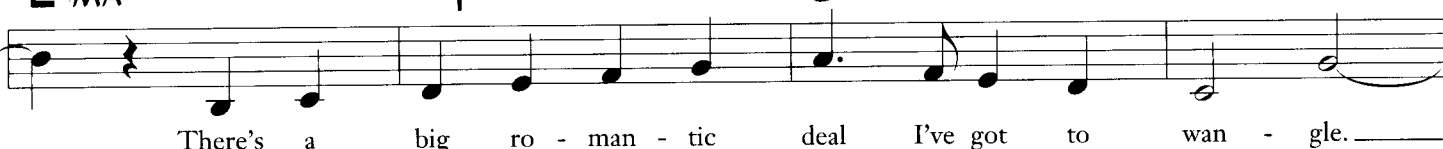


E $\flat$ MA7

B $\flat$ 7
F

B $\flat$ 7

E $\flat$ 6



E $\flat$ 6

FMI7

FMI7

B $\flat$ 7

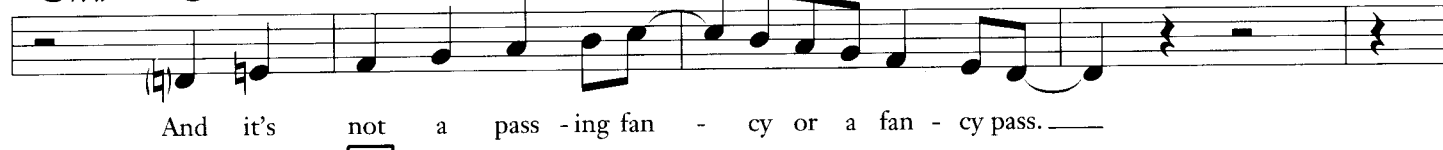
G7(#5) G7



GMI7(b5) C7

FMI7

B $\flat$ 7



(Medium)

A

(B $\flat$ 9 SUS)

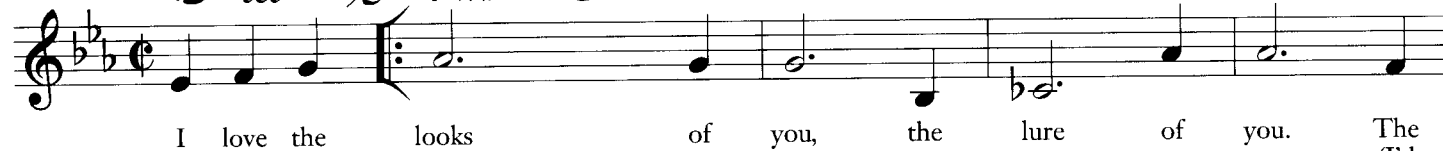
FMI7(b5)

(B $\flat$ 7(b9))

E $\flat$ 6

FMI7(b5)

(B $\flat$ 7(b9))



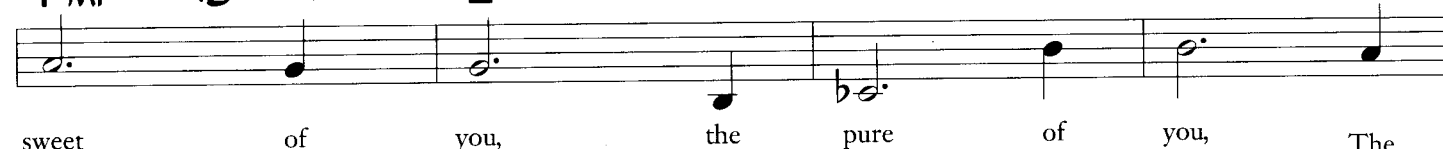
FMI7(b5) (B $\flat$ 7(b9))

E $\flat$ 6

A $\flat$ MI6

(B $\flat$ 7)

Db9(13)



(E $\flat$ 6

G $\flat$ 7

)

GMI7

C7(#5)

FMI7

B $\flat$ 7



(E $\flat$ MA7 D7(#9)

Db9(13) C7(#5)

* BMA9

EMA9

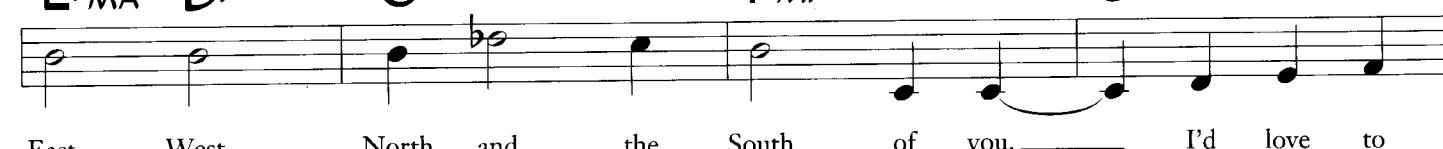
E $\flat$ MA7

Db9(13)

C7(b9)

FMI7

B $\flat$ 9



East, West, North and the South of you. — I'd love to

* Alternate chords (Miles' version) sometimes do not fit the original melody.

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B $F_{MI}^{7(b5)}$ ($Bb^{7(b9)}$) E_b^6 $F_{MI}^{7(b5)}$ ($Bb^{7(b9)}$)



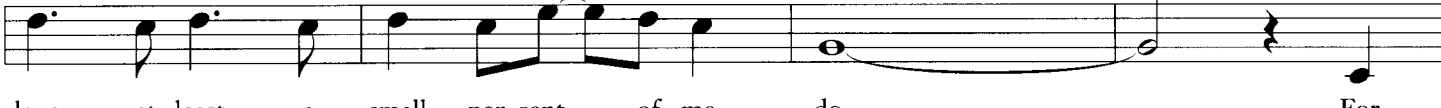
gain com - plete con - trol of you, And

$F_{MI}^{7(b5)}$ ($Bb^{7(b9)}$) E_b^6 G_{MI}^7 $C^{7(b9)}$



han - dle e - ven the heart and soul of you. So

A_b^{MA7} $A_{MI}^{7(b5)}$ $D^{7(b9)}$ G_{MI}^7 ($Db^{7(\#11)}$) C^7



love at least a small per-cent — of me, do, For

(F_{MI}^7 $C^{7(b9)}$) F_{MI}^7 Bb^7) E_b^6 (Bb^9_{sus})



I love all of You. (*fine*) I love the

Solo on AB
After solos, D.S. al fine

All Of You

(Bill Evans' Version)

Cole Porter
(As played by Bill Evans)

Medium

N.C. [A] D^bMA^7 CMA^7 A^bMA^7 (D^b9) D^b9)

CMA^7 $EMI^{7(b5)}$ $A^{7(b9)}_{\#5}$ $EMI^{9(b5)}$ $A^{7(b9)}_{\#5}$

$DMI^{9(b5)}$ $G^{7(b9)}_{\#5}$ $EMI^{9(b5)}$ $A^{7(b9)}_{\#5}$ $DMI^{9(b5)}$ $G^{7(b9)}_{\#5}$

[B] D^bMA^7 CMA^7 A^bMA^7 (D^b9) D^b9)

CMA^7 $EMI^{7(b5)}$ $A^{7(b9)}_{\#5}$ DMI^7 $(D^{\#o7})$ $B^{7(b9)}$

Head & solos

$EMI^{7(b5)}$ $A^{7(b9)}_{\#5}$ DMI^9 $G^{9(13)}$ $C^{6/9}$

Ending (ad lib.)

(Vamp) DMI^7 G^7 EMI^7 $A^{7(b9)}_{\#5}$ (On cue) DMI^7

(Vamp till cue)

G^9_{sus} $G^{7(13)}_{\#5}$ C^6 (bass fill) $C^{13(\#9)}$ C^{13}

Note: Bill Evans does not play the original melody. The original melody has been altered here to better fit his changes.

All The Way

(from "The Joker Is Wild")

Music by James Van Heusen

Lyric by Sammy Cahn

Ballad

A $E^b_{MA}7$ $(D_{MI}^{7(b5)})$ $G^{7(\#5)}$ C_{MI}^9 F^9

When some-bod - y loves you, it's no good un-less $\left\{ \begin{matrix} \text{he} \\ \text{she} \end{matrix} \right\}$ loves you all the way.

$(B^b_{SUS}^9)$ $A^b_{MI}^{6/9}/B^b$ F_{MI}^9 B^b_{13} B^b7 F_{MI}^7/C $D^b_{MI}^6$ $E^b_{6/9}/(C_{MI}^7 B^7)$ $B^b_{MI}^7 E^b7$

Hap-py to be near you, when you need some-one to cheer you all the way.

$(A^b_{MA}^7 / G)$ F_{MI}^7 $E^b_{MI}^7$ $(D_{MI}^{7(b5)})$ $G^{7(\#5)}$ $A^b_{MA}^7$ B^b9 $D_{MI}^{7(b5)}$ G_{SUS}^7 G^7 $C_{MI}^7 (B^7) B^b_{MI}^7 E^b7(\#5)$

Tall - er — than the tall - est tree is, that's how it's got to feel.

$(A^b9 G^{7(b9)})$ $A^b_{MA}^7$ B^b9 B^o7 C_{MI}^7 (F^9) $(F^{\#}_{MI}^9 B^9)$ $F_{MI}^7 B^b7(b9)$ $A^b_{MI}^6/C^b$ B^b7

Deep-er — than the deep blue sea is, that's how deep it goes, — if it's real.

B $E^b_{MA}^7$ $(D_{MI}^{7(b5)})$ $G^{7(\#5)}$ C_{MI}^9 F^9

When some-bod - y needs you, it's no good un-less $\left\{ \begin{matrix} \text{he} \\ \text{she} \end{matrix} \right\}$ needs you, all the way.

$(B^b_{SUS}^9)$ $A^b_{MI}^{6/9}/B^b$ F_{MI}^9 B^b_{13} B^b7 F_{MI}^7/C $D^b_{MI}^6$ $E^b_{6/9}/(C_{MI}^7 B^7)$ $B^b_{MI}^7 E^b7$

Thru the good or lean years and for all the in-be-tween years, come what may.

$(A^b_{MA}{}^7 \ / G$ $F_{MI}{}^7$ $E^b_{MI}{}^7$ $D_{MI}{}^{7(b5)}$ $G^{7(\#5)}$ $C_{MI}{}^7$ $A^b_{MI}{}^7$ $D^b{}^9$
 $A^b_{MA}{}^7$ $B^b{}^9$ $D_{MI}{}^{7(b5)}$ G^7_{SUS} G^7 $C_{MI}{}^7$ $A^b_{MI}{}^6$ C^b



Who knows — where the road will lead us, on - ly a fool would say. But

$E^b_{MA}{}^7$ $(A^b_{MA}{}^9$ $G^{7(\#5)}$ $(F_{MI}{}^7$ $B^b{}^9)$
 B^b $D^b{}^9(\#11)$ $C^{7(b9)}$ $A_{MI}{}^{7(b5)}$ $B^b{}^9$ A^b $G_{MI}{}^{7(b5)}$ $C^{7(b9)}$



if you let me love you, it's for sure I'm gon - na love you all the way,

$(A^b_{MI}{}^6$ $E^{7(b5)}$
 $F_{MI}{}^7$ $B^b{}^7$ $E^b{}^6_9$ $(C^{7(\#9)}$ $F_{MI}{}^7$ $B^b{}^{7(b9)})$



all the way.

All Through The Night

(from "Anything Goes")

Cole Porter

Medium

(Verse)



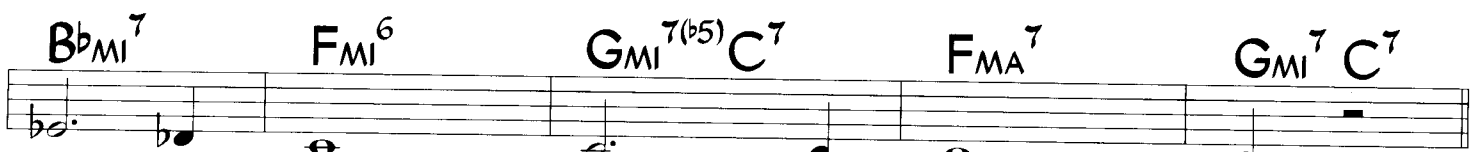
The day — is my en - e-my, — The night — is my friend, For I'm al - ways



so a-lone — Till the day draws — to an end, But when the sun goes down



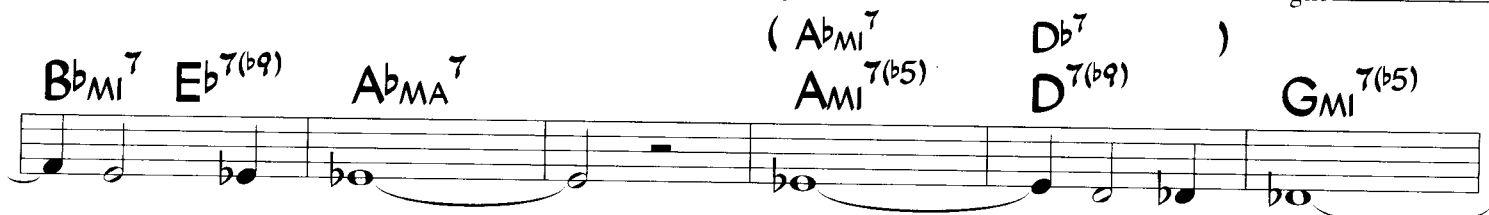
And the moon comes through, To the mo - no - tone of the eve-ning's drone I'm



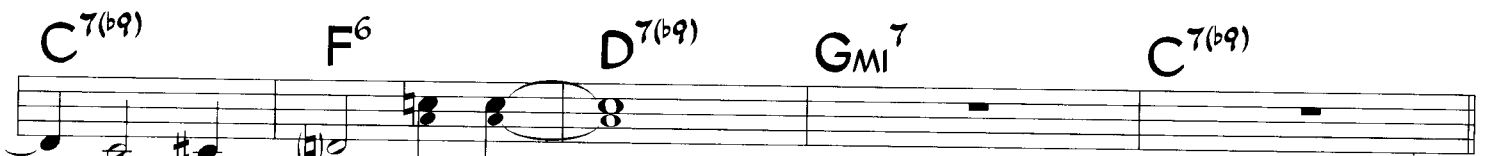
all a - lone — with you.



All — through the night — I de - light —



— in your love. — All — through the night —



— you're so close to me. —



All — through the night — from a height — far a -

A^bMA^7 $(G^7(\sharp 9))$ CMI^7 BMI^7 $BMI^{6/9}$ B^bMI^7 (E^7) (E^6) $B^bMI^7(b5)$ $E^b7(b9)$

bove, _____ You _____ and your love _____ bring me

(G^6) A^bMA^7 A^b6 $GMI^7(b5)$ $C^7(b9)$ FMI^7 $(DMI^7(b5))$

ec - sta - sy. _____ When dawn _____ comes to

$GMI^7(b5)$ C^7 $(CMI^7(b5))$ E^bMI^7 $F^7(b9)$ A^b7 B^bMI^7 D^b6 A^b

wak - en me, You're nev - er there at all. _____

$GMI^7(b5)$ $C^7(b9)$ FMI^7 E^b $DMI^7(b5)$ $G^7(\sharp 9)$

I know _____ you've for - sak - en me Till the shad - ows

$GMI^7(b5)$ $C^7(b9)$ FMA^7 (DMI^7) (D^bMI^7) CMI^7 F^7 $(EMI^7(b5))$ $A^7(b9)$ $DMI^7(D^b7)$ CMI^7 $F^7(b9)$

fall. _____ But then _____ once a - gain _____ I can

B^bMA^7 B^bMI^7 E^b7 AMI^7 $D^7(b5)$ D^7

dream _____ I've the right _____ To be close to you

GMI^7 $C^7(b9)$ F^6 $(D^7(\sharp 9))$ GMI^7 $C^7(b9)$

All through the night. (fine)

Solo on ABCD
After solos, D.S. al fine

Jazz performers often alter the melody to

FMA^7 $EMI^7(b5)$ $A^7(b9)$ DMI^7 CMI^7 $F^7(b9)$ B^bMA^7 $(etc.)$ or FMA^7 $EMI^7(b5)$ $A^7(b9)$ DMI^7 CMI^7 $F^7(b9)$ B^bMA^7 $(etc.)$

These chords are less structured than the original changes.
The melody fits this chart's chords with some liberty.

Alone Together

(from "Flying Colors")

Music by Arthur Schwartz

Lyric by Howard Dietz

Ballad or Medium

(B^{b9}(#11))

Chords: A D_{MI}⁶ (B_{MI}^{7(b5)}) E_{MI}^{7(b5)} A^{7(b9)} D_{MI}⁶ E_{MI}^{7(b5)} A^{7(b9)}

A - lone _____ to - geth - er, _____ Be - yond the crowd, _____

Chords: D_{MI}⁶ A_{MI}^{7(b5)} D^{7(b9)} G_{MI}⁷ (D^{7(b9)}) G_{MI}⁷

_____ A - bove the world, _____ We're not too proud _____ to

Chords: (A^{b9}) B_{MI}⁷ E⁷ B_{MI}⁷ E⁷ G_{MI}⁷ C⁷ F (F⁺) (B⁹) B_{MA}⁷ E_{MI}^{7(b5)} A^{7(b9)}

cling _____ to - geth - er. _____ We're strong as long as we're _____ to -

Chords: D_{MA}⁷ (E_{MI}⁷ A^{7(b9)}) D_{MI}⁶ (B_{MI}^{7(b5)}) E_{MI}^{7(b5)} A^{7(b9)} (B^{b9}(#11))

geth - er. _____ A - lone _____ to - geth - er, _____

Chords: D_{MI}⁶ E_{MI}^{7(b5)} A^{7(b9)} D_{MI}⁶ A_{MI}^{7(b5)} D^{7(b9)}

_____ The blind - ing rain, _____ The star - less night, _____

Chords: G_{MI}⁷ (D^{7(b9)}) G_{MI}⁷ (A^{b9}) B_{MI}⁷ E⁷ B_{MI}⁷ E⁷ G_{MI}⁷ C⁷ (B^{b9}(#11)) B_{MA}⁷ E_{MI}^{7(b5)} A^{7(b9)}

_____ Were not in vain; _____ For we're _____ to - geth - er, _____ And

Chords: F (F⁺) (B⁹) B_{MA}⁷ E_{MI}^{7(b5)} A^{7(b9)} D_{MA}⁷

what is there to fear _____ to - geth - er? _____ Our

B $A_{MI}^{7(b5)}$ $D^{7(b9)}$ $(G_{MI} \quad G_{MI}^{(\#5)} \quad G_{MI}^6)$ G_{MI}^7 $\%$

love _____ is as deep as the sea. _____ Our

$G_{MI}^{7(b5)}$ $C^{7(b9)}$ $(F_{MA}^7 \quad B^{9(\#11)})$ F_{MA}^7 B^{b13} $E_{MI}^{7(b5)}$ $A^{7(b9)}$

love _____ is as great as a love _____ can be. _____ And

C D_{MI}^6 $(B_{MI}^{7(b5)})$ $E_{MI}^{7(b5)}$ $A^{7(b9)}$ D_{MI}^6 $E_{MI}^{7(b5)}$ $A^{7(b9)}$

we _____ can weath - er _____ The great un - known, _____

D_{MI}^6 $(B_{MI}^{7(b5)})$ B^{b9} $A^{7(b9)}$ D_{MI}^6 (B^{b9}) $A^{7(b9)}$

_____ if we're a - lone _____ to - geth - er. _____

Am I Blue?

(from "On With The Show")

Music by Harry Akst
Lyric by Grant Clarke

Medium

C⁷ **A** **F_{MA}⁷** **A_{MI}⁷ D⁷** **G_{MI}⁷** **C⁷**

Am I blue? _____ Am I blue? _____ Ain't these tears _____

(A_{MI}⁷) F⁷ D⁷ **(D^{b7} C⁷) G⁷ C⁷** **F⁶ (D⁷)** **G_{MI}⁷ C⁷**

_____ in these eyes _____ tell - in' you? _____ Am I blue? _____

F_{MA}⁷ **A_{MI}⁷ D⁷** **G_{MI}⁷** **C⁷**

_____ You'd be too _____ If each plan _____

(A_{MI}⁷) F⁷ D⁷ **(D^{b7} C⁷) G⁷ C⁷** **F⁶ / (B^{b6} B_{MI}⁶) F⁶ E⁷**

_____ with your man _____ done fell through. _____ Was a time _____

B **A_{MI}⁷** **B_{MI}^{7(b5)}** **E⁷**

_____ I was his on - ly one, _____ But now I'm _____

B_{MI}^{7(b5)} **E⁷** **A_{MI}⁷ D⁷** **G_{MI}⁷ C⁷**

_____ the sad and lone - ly one, _____ "Law - dy," Was I gay? _____

C **F_{MA}⁷** **A_{MI}⁷ D⁷** **G_{MI}⁷** **C⁷**

_____ 'Til to - day, _____ Now he's gone _____

(A_{MI}⁷) F⁷ D⁷ **(D^{b7} C⁷) G⁷ C⁷** **F⁶** **(G_{MI}⁷ C⁷)**

_____ and we're through, _____ Am I blue? _____

And The Angels Sing

Music by Ziggy Elman
Lyric by Johnny Mercer

Ballad or Medium

(B $\flat$ ^{13(b9)}) **A** E $\flat$ ⁶ F MI ⁷ B $\flat$ ⁷ E $\flat$ MA⁷ E $\flat$ ⁹ (B $\circ$ ⁷ C MI ⁷)

We meet, and the an - gels sing. The an - gels

F MI ⁷ C^{7(#5)} F⁹ B $\flat$ ⁷ E $\flat$ ⁶ C MI ⁷ F MI ⁷ B $\flat$ ^{13(b9)}

sing the sweet - est song I ev - er heard. You

E $\flat$ ⁶ F MI ⁷ B $\flat$ ⁷ E $\flat$ MA⁷ E $\flat$ ⁹ (B $\circ$ ⁷ C MI ⁷)

speak, and the an - gels sing, or am I

F MI ⁷ C^{7(#5)} F⁹ B $\flat$ ⁷ E $\flat$ ⁶ (B $\flat$ ⁹_{SUS}) E $\flat$ ⁶

breath - ing mu - sic in - to ev - 'ry word?

(E $\flat$ ⁷) **B** B $\flat$ MI⁷ E $\flat$ ⁷ B $\flat$ MI⁷ E $\flat$ ⁷ E $\flat$ $\circ$ ⁷ E $\flat$ ⁷ B $\flat$ MI⁷ E $\flat$ ⁷

Sud-den - ly the set-ting is strange, - I can see wa - ter and moon-light beam-ing,

(E $\flat$ ⁷) B $\flat$ MI⁷ E $\flat$ ⁷ B $\flat$ MI⁷ E $\flat$ ⁷ B $\flat$ MI⁷ E $\flat$ ⁷

sil - ver waves that break on some un - dis - cov - ered shore. Then

(E $\flat$ ⁷) B $\flat$ MI⁷ E $\flat$ ⁷ B $\flat$ MI⁷ E $\flat$ ⁷ E $\flat$ $\circ$ ⁷ E $\flat$ ⁷ B $\flat$ MI⁷ E $\flat$ ⁷

sud-den - ly I see it all change, - long win - ter nights with the can - dles gleam-ing,

thru it all your face that I a - dore. You

Chords: A^b6 $F_{MI}7$ $C7(\#5)$ F^9 B^b7 E^b6 $C_{MI}7$ $F_{MI}7$ $B^b13(b9)$

smile, and the an - gels sing, And 'tho it's

Chords: E^b6 $F_{MI}7$ B^b7 E^bMA7 E^b9 $(B^o7 C_{MI}7)$

just a gen - tle mur - mur at the start, We

Chords: $F_{MI}7$ $C7(\#5)$ F^9 B^b7 E^b6 $C_{MI}7$ $F_{MI}7$ $B^b13(b9)$

kiss, and the an - gels sing, And leave their

Chords: E^b6 $F_{MI}7$ B^b7 $G7$ $(D^b7(b5))$ $C7$ (F^7) B^o7 $C_{MI}7$

mu - sic ring - ing in my heart.

Chords: $(A^b6 G^o7 F_{MI}7 E^o7)$ $F_{MI}7$ $F_{MI}7(b5)$ D^b9 E^b6 $(C_{MI}7)$ $F_{MI}7$ $B^b7(b9)$

Anything Goes

(from "Anything Goes")

Cole Porter

Freely

(Verse)



Times have changed —

And we've of - ten re - wound the clock —



Since the Pu - ri - tans got a shock —

When they land - ed on Ply - mouth Rock. —



If to - day —

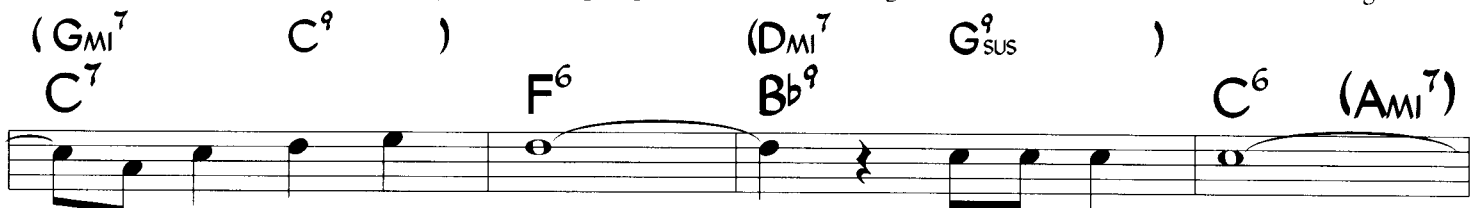
An - y shock they should try to stem, —



'Stead of land - ing on Ply - mouth Rock, — Ply - mouth Rock would land on them. —



In old - en days a glimpse of stock - ing was looked on as some - thing shock -



ing, Now heav - en knows. —

An - y - thing goes. —



Good auth - ors too who once knew bet - ter words



Now on - ly use four - let - ter words, writ - ing prose, —

(D_{MI}⁷ B^{b9}) G_{SUS}⁹) C⁶ F_{MI}⁷ B⁷
 An - y - thing goes. The world has gone
 [B] E_{MA}⁷ (C_#^{7(b9)}) F_{MI}⁷ B⁷ (C_{MA}⁹) E⁷
 mad to - day And good's bad to - day, And black's white to - day, And day's
 B⁷ E_{MI}⁷ (E_{MI}⁷/D⁹) A⁹
 night to - day, When most guys to - day That wo - men prize to - day, Are just
 (C_#^{o7} D_{MI}⁹) * D_{MI}⁹ D_{MI}⁷ G⁷) (C_{MA}⁷ D_{MI}⁷) C⁶
 sil - ly gi - go - los. So though I'm not a
 (E_{MI}⁷ C⁶) D_{MI}⁷ C_{MA}⁷ D_{MI}⁷ G_{MI}⁷ C⁹)
 great ro - manc - er I know that {you're I'm} bound to an - swer when {I you} pro -
 (F⁶ F⁶) (E_{MI}⁷) D_{MI}⁷ G_{SUS}⁹ C⁶ (A_{MI}⁷ D_{MI}⁷ G⁷))
 pose, An - y - thing goes. (fine) (In)

Solo on AB
After solos, D.S. al fine

* Originally

(C_#^{o7} D_{MI}⁹) D_{MI}⁹ D_{MI}⁷ G⁷)
 Sil - ly gi - go - los.

As Time Goes By

(from "Casablanca")

Herman Hupfeld

Freely or Medium

(Verse) (B $\flat$ 7) E $\flat$ MA 7 CMI 7 FMI 7 B $\flat$ 7

This day and age we're liv - ing in gives cause for ap - pre - hen - sion, With

(A $\flat$ MI 7) D 7 ($\flat$ 9) E $\flat$ 6 GMI 7 C 7 ($\flat$ 9)

speed and new in - ven - tion, and things like third di - men - sion, Yet, we

FMI 7 (A $\flat$ MI 6 / $\flat$) B $\flat$ 7 G 7 E $\flat$ MA 7 CMI 7 C 7 ($\sharp$ 5)

grow a tri - fle wear - y, with Mis - ter Ein - stein's the - 'ry, So we

(A $\flat$ MI 7) B $\flat$ 6 /F D 7 ($\flat$ 9) GMI 7 G $\flat$ $^{\circ}$ 7 FMI 7 B $\flat$ 7

must get down to earth, at times re - lax, re - lieve the ten - sion. No

FMI 7 B $\flat$ 7 GMI 7 CMI 7

mat - ter what the pro - gress, or what may yet be proved, The

FMI 7 rit. A $\flat$ 6 /C A $\flat$ MI 6 /C $\flat$ B $\flat$ 7 //

sim - ple facts of life are such they can - not be re - moved.

(Medium Ballad)

C 7 ($\flat$ 9) S. A FMI 7 B $\flat$ 7 (FMI 7 GMI 7 ($\flat$ 5) C 7 ($\flat$ 9) A $\flat$ MI 7 D $\flat$ 9) (A $\flat$ 9) FMI 7

You must re-mem-ber this, a kiss is still a kiss, A sigh is just a sigh;

(GMI 7 C 7 ($\flat$ 9)) (A $\flat$ MI 7 D 7 ($\flat$ 9)) GMI 7 C 7 ($\flat$ 9) FMI 7 B $\flat$ 7 ($\flat$ 9) D $\flat$ 9 ($\sharp$ 11) C 9

GMI 7 CMI 7 F 7 (F $\sharp$ $^{\circ}$ 7) FMI 7 B $\flat$ 7 SUS B $\flat$ 7 ($\flat$ 9) E $\flat$ MA 7 (A $\flat$ MA 7)

The fun - da - men - tal things ap - ply, As time goes by. _____

(B^{9(#5)} B^{b13})
G^{M7} C^{7(b9)} F^{M7} B^{b7} (F^{M7} G^{M7(b5)} C^{7(b9)} A^{bM7} D^{b9})
F^{M7} B^{b7(b9)}

— And when two lov - ers woo, they still say, "I love you," On

(A^{bM7} F^{M7} G^{M7} C^{7(#5)}) (A^{M7(b5)} D^{7(b9)})
E^{bM7} F^{M7} G^{M7} C^{M7} F⁷ (F^{#o7})

that you can re - ly; No mat - ter what the fu - ture

(G^{M7} C^{7(b9)} F^{M7} B^{b7(b9)})
F^{M7} B^{b7sus} B^{b7(b9)} E^{b6} B^{bM7} E^{b7(b9)} [B] A^{bM7}

brings, As time goes by. Moon-light and love songs

G^{M7(b5)} C^{7(#5)} F^{M7} (A^{M7(b5)} D^{7(b9)})
F^{#o7}

nev - er out of date, Hearts full of pas - sion, jeal - ous - y and hate;

(G^{7(b9)} C^{M7} F⁹)
G^{M7} C^{M7} F⁹ F^{M7} C^{7(b9)}

Wo - man needs man — and man must have his mate, That no man can de -

F^{M7} / B^{b7} C^{7(b9)} [C] F^{M7} B^{b7} (F^{M7} G^{M7(b5)} C^{7(b9)} A^{bM7} D^{b9})
F^{M7} B^{b7(b9)}

ny. It's still the same old sto - ry, a fight for love and glo - ry, A

(A^{b9} G^{M7} C^{7(#5)})
E^{bM7} F^{M7} G^{M7} C^{M7} F⁷

case of do or die! The world will al - ways wel - come

G^{M7} C^{7(b9)} F^{M7} B^{b7(13)} E^{b6} / (G^{M7} C^{7(b9)})

lov - ers, As time goes by.

(fine) Solo on ABC
After solos D.S. al fine

As We Speak

Pop/Samba Ballad, 2 Feel

David Sanborn
Michael Sembello

(Intro) (sop. sax with bass)

mf $A\flat^{(add\ 9)}/C$ $G^{(add\ 9)}/B$ $G^{(add\ 9)}/B\flat$ $F^{(add\ 9)}/A$ $G^{(add\ 9)}/B$ $A\flat^{(add\ 9)}/C$
(elec. keys)

$A\flat^{(add\ 9)}/C$ $G^{(add\ 9)}/B$ $G^{(add\ 9)}/B\flat$ $F^{(add\ 9)}/A$ $A^{MI}7$ $B\flat^{7(b5)}$
(w/ bs.)

A (sop. sax) (solo on D.S.)

D^9_{SUS} $C^{MI}7$ F^9 $B^{MI}7$ E^9_{SUS} E^9
(sample keys comp) (etc.)

D^9_{SUS} $C^{MI}7$ F^9 $B^{MI}7$ E^9_{SUS} E^9
(sop.)

$A^{MI}7$ D^9_{SUS} D^9 $G^{MI}7$ C^9 $A^{13(b9)}$

$B^{6/9}$ $B^{MA}9$ D^9_{SUS} $G^{MI}7$ C^9 $A^{13(b9)}$

$B^{6/9}$ Φ $B^{MI}7$ $C\sharp^{MI}7(b5)$ $F\sharp^{7(\sharp 9)}$

(sop. sax)

B_{MI}⁷ C[♯]M_I^{7(b5)} F[♯]M_I^{7(♯9)} G_{MA}⁹ F[♯]M_I⁷

(keys background)

G_{MA}⁹ F[♯]M_I⁷ E_{MI}⁷ A_{SUS}⁹

tr

(Sop. sax solo)

[C] B_{MI}⁷ E⁹ B_{MI}⁷ E⁹ B_{MI}⁷ E⁹ (end solo) B_{MI}⁷ A_b(add 9) C

(keys sample comp) (etc.) (bs. melody)

[D] A_b(add 9) C G_B(add 9) G_{MI}(add 9) B_b C_{MI}(add 9) E_b F_A(add 9) A_{MI}⁷ E⁺ E⁷

D.S. al 2nd ending al Coda (Soprano sax solo)

(Sop. sax solo continues)

B_{MI}⁷ C[♯]M_I^{7(b5)} F[♯]M_I^{7(♯9)} B_{MI}⁷ C[♯]M_I^{7(b5)} F[♯]M_I^{7(♯9)}

(solo continues)

[E] G_{MA}⁹ F[♯]M_I⁷ G_{MA}⁹ F[♯]M_I⁷

(keys background)

(solo continues)

E_{MI}⁷ A_{SUS}⁹ B_{MI}⁷ (like [A]) E⁹ B_{MI}⁷ E⁹

(Vamp, solo & fade)

As We Speak (Bass)

Pop/Samba Ballad, 2 Feel

$(A^b_{add 9}/C)$ $G^{(add 9)}/B$ $G^{MI}_{add 9}/B^b$ $F^{(add 9)}/A$ $G^{(add 9)}/B$ $A^b_{add 9}/C$

mf (melody w/ sax)

$(A^b_{add 9}/C)$ $G^{(add 9)}/B$ $G^{MI}_{add 9}/B^b$ $F^{(add 9)}/A$ $A^{MI}7$ $B^b7(b5)$

(no melody)

A D^9_{SUS} $C^{MI}7 F^9$ $B^{MI}7$ E^9_{SUS} E^9 D^9_{SUS}

(sample)

$C^{MI}7 F^9$ $B^{MI}7$ E^9_{SUS} E^9 $A^{MI}7$ D^9_{SUS} D^9

$G^{MI}7$ C^9 $A^{13(b9)}$ B^6_9 $B^{MA}9$ D^9_{SUS}

$G^{MI}7$ C^9 $A^{13(b9)}$ B^6_9

(Busier)

B $B^{MI}7$ $C^{\#MI}7(b5)$ $F^{\#7(\#5)}$ $B^{MI}7$ $C^{\#MI}7(b5)$ $F^{\#7(\#5)}$

(More sustained)

$G^{MA}9$ $F^{\#MI}7$ $G^{MA}9$ $F^{\#MI}7$ $E^{MI}7$ A^9_{SUS}

C (Sax solo)

B_{MI}⁷ E⁹ B_{MI}⁷ E⁹

(sample) (etc.) (melody)

1. E⁹ 2. E⁹ (B_{MI}⁷ A_b(add 9) ^bC)

D (A_b(add 9) ^bC) G^(add 9) B G_{MI}^(add 9) B_b C_{MI}^(add 9) E_b F^(add 9) A A_{MI}⁷ E⁺ E⁷)

8va

D.S. al 2nd ending al Coda
(Soprano sax solo)

⊙
(Sax solo continues)

(Busier) B_{MI}⁷ C_{#MI}^{7(b5)} F_#^{7(#9)} B_{MI}⁷ C_{#MI}^{7(b5)} F_#^{7(#9)}

E (More sustained)

G_{MA}⁹ F_{#MI}⁷ G_{MA}⁹ F_{#MI}⁷ E_{MI}⁷ A_{SUS}⁹

(sample) (etc.)

(Solo continues)

B_{MI}⁷ E⁹ B_{MI}⁷ E⁹

(sample) (Vamp & fade)

At Last

(from "Orchestra Wives")

Music by Harry Warren

Lyric by Mack Gordon

Freely

(Verse) E_{MI}^7 $A^{7(b9)}$ D_{MI}^7 $D_{MI}^{7(b5)}$ $G^{7(b9)\#5}$ C_{MA}^7

I was nev - er spell - bound by a star - ry sky.

$E_{MI}^{7(b5)}$ $A^{7(b9)}$ D_{MI}^7 G_{SUS}^9 G^7 E_{MI}^7 $A^{7(b9)}$ D_{MI}^7 $G^{7(b9)}$

What is there to moon - glow, when love has passed you by.

E_{MI}^7 $A^{7(b9)}$ D_{MI}^7 $D_{MI}^{7(b5)}$ $G^{7(b9)\#5}$ C_{MA}^7

Then there came a mid - night, and the world was new. Now

E_{MI}^7 D $C\#_{MI}^{7(b5)}$ B^9 E_{MI}^7 A^7 D_{MI}^7 $G^{7(b9)\#5}$

here am I so spell - bound, dar - ling, Not by stars, but just by you.

(Ballad) A (E_{MI}^{13}) (G^7) $C^{6/9}$ A_{MI}^7 D_{MI}^7 $G^{7(\#5)}$ $(E_{MI}^7 E_{b7})$ C_{MA}^7 A_{MI}^7 D_{MI}^7 $G^{7(\#9)\#5}$

At last _____ my love _____ has come a - long, My lone - ly days are

$(B_{b9}^{(\#11)})$ E_{MI}^7 $A^{7(b9)}$ D_{MI}^7 $G^{7(b9)}$ (B_{b9}) $A^{7(alt.)}$ C^6 A_{MI}^7 A_{b9} $G^{7(\#5)}$

o - ver and life _____ is like a song. _____ At

(E_{b13}) $C^{6/9}$ A_{MI}^7 D_{MI}^7 $G^{7(\#5)}$ $(E_{MI}^7 E_{b7})$ C_{MA}^7 A_{MI}^7 D_{MI}^7 $G^{7(\#9)\#5}$

last _____ the skies _____ a - bove are blue, My heart _____ was wrapped in

(B^b9(#11))
 E_{MI}⁷ A^{7(b9)} D_{MI}⁷ G^{7(b9)} (C⁶ C⁶ F_{MI}⁶ C⁶ G_{MI}⁷ C⁷ (A_{MI}⁷)
 clo - ver the night — I looked at you. I found a

(F_{MA}⁷)
 [B] D_{MI}⁷ G^{13(b9)} (E_{MI}⁷ A_{MI}⁷)
 dream that I can speak to, — A dream that I can call my own. I found a

(B_{MI}⁷)
 A_{MI}^{7(b5)} D^{7(b9)} G_{MA}⁷ E^{7(b9)} A_{MI}⁷ D^{7(b9)} D_{MI}⁷ G⁷
 thrill to press my cheek to, A thrill I've nev - er known. You

(E^b13)
 [C] C^{6/9} A_{MI}⁷ D_{MI}⁷ G^{7(#5)} (E_{MI}⁷ E^b7) C_{MA}⁷ A_{MI}⁷ D_{MI}⁷ G^{7(#9)}
 smiled — and then — the spell was cast, And here — we are in

E_{MI}⁷ A_{MI}⁷ D_{MI}⁷ G¹³ C⁶ (A_{MI}⁷ D_{MI}⁷ G⁷)
 Heav - en, For you are mine At Last. (fine) At

Solo on ABC
 After solos, D.S. al fine

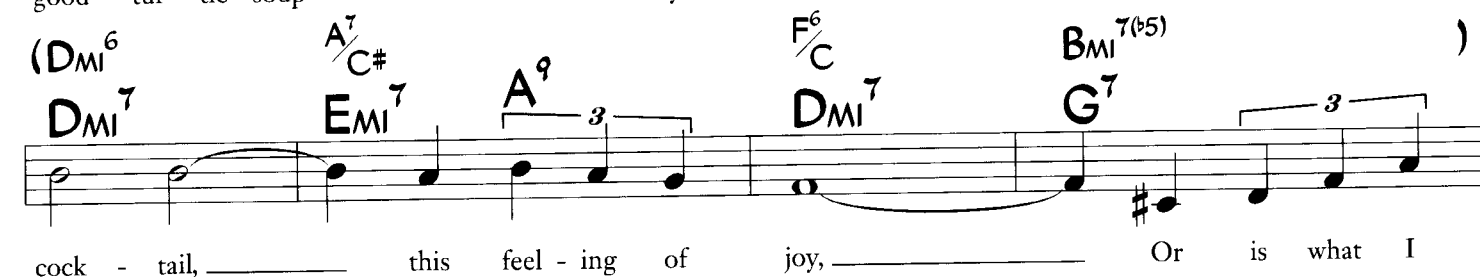
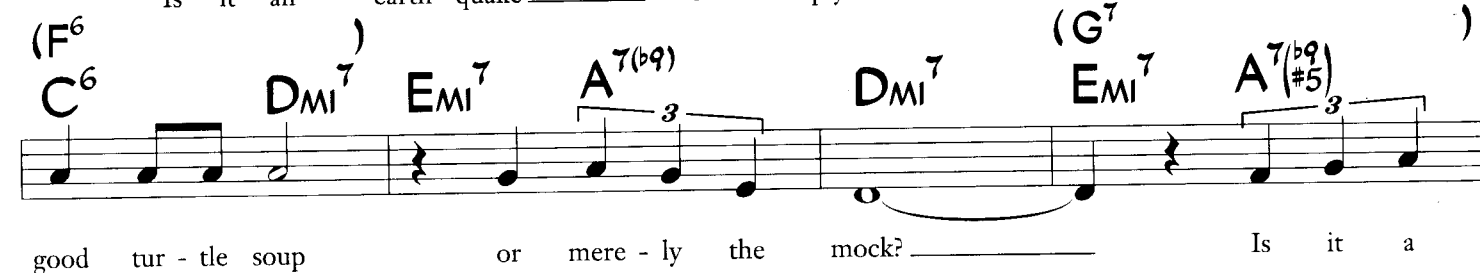
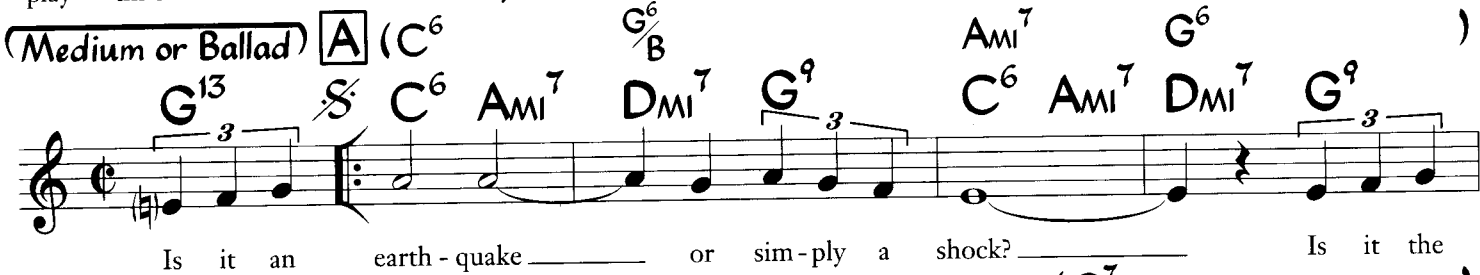
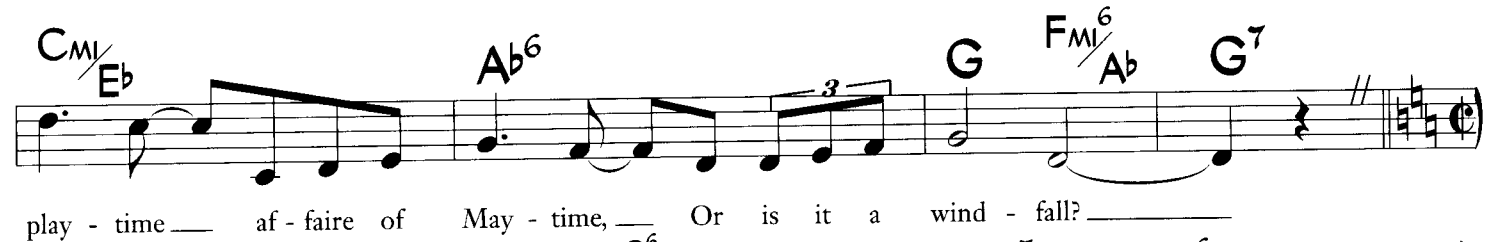
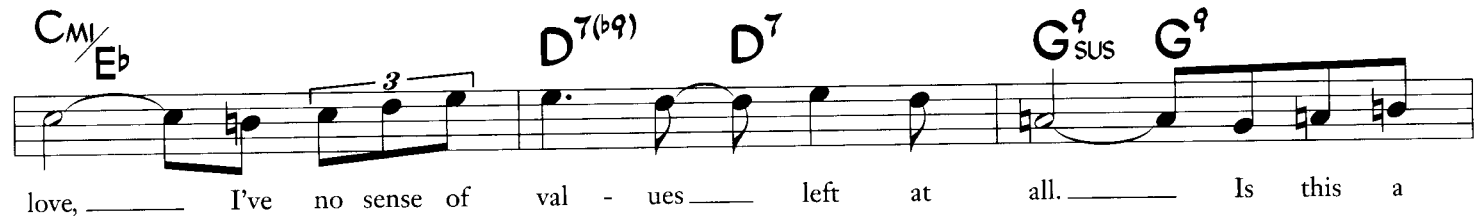
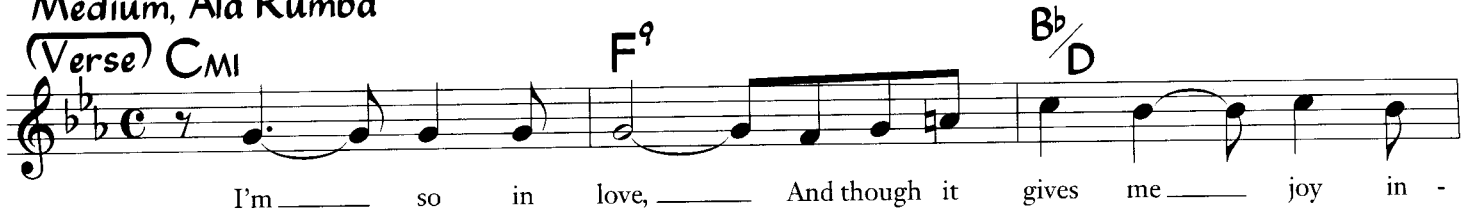
At Long Last Love

(from "You'll Never Know")

Cole Porter

Medium, Ala Rumba

(Verse) C_{MI}



(F^6/A)
 D_{MI}^7 D_{MI}^7 G^9 C^6 $(A^7(\#9))$ D_{MI}^7 G^{13}
 feel the real Mc - Coy? Is it for

(C^6) C^6 A_{MI}^7 D_{MI}^7 G^9 A_{MI}^7 C^6 G^6 D_{MI}^7 G^{13}
 all time, or sim - ply a lark? Is it Gra -

(B^6/D) $E_{b^o}^7$ C^9/E F^6 G_{MI}^7 $A_{b^o}^7$ F^6/A
 C^{13} G_{MI}^7 C^9 F^6
 na - da I see or on - ly As - bu - ry Park? Is it a

$(F\#_{MI}^7(b5))$ F_{MA}^7 F_{MI}^6 B_{b^9} E_{MI}^7 A^7
 fan - cy not worth think - ing of, Or is it at

D_{MI}^7 G^7 C^6 (D_{MI}^7) G^{13}
 long last love? Is it an
 (fine)

Solo on AB
 After solos, D.S. al fine

Autumn Nocturne

Ballad (often with a
swing eighth note feel) (A_{MI}⁷)

Music by Josef Myrow
Lyric by Kim Gannon

A C_{MA}⁷ A^{7(b9)} D_{MI}⁷ G⁷ G^{7(b9)} A_{MI}⁷ G

When au-tumn sings her lull - a - by — And green leaves turn — to

(B^{7(#5)}) F_{#MI}^{7(b5)} F_{MI}⁶ E_{MI}⁷ E^{b7} D_{MI}⁷ G^{7(#5)}

gold — Then I re - mem - ber last Sep - tem - ber you and I said good -

E^{7(#5)} A^{7(b9)} D⁹ G^{7(b9)} (D^{b9})

bye, whis - per - ing that we would be re - turn - ing when Au - tumn came a - gain.

C_{MA}⁷ A^{7(b9)} D_{MI}⁷ G⁷ G^{7(b9)} A_{MI}⁷ G

Now au - tumn roams the hills once more — But you for - got — your

(B^{7(#5)}) F_{#MI}^{7(b5)} F_{MI}⁶ E_{MI}⁷ E^{b7} E_{MI}^{7(b5)} A^{7(b9)} (E^{7(#5)})

vow — And here am I a - lone with on - ly mem - o - ries, On - ly

D⁹ G^{7(b9)} (D^{b9}) C⁶ / F_{#MI}^{7(b5)} B^{7(b9)}

lone - ly mem - o - ries, Au - tumn mem - o - ries of you.

B E_{MA}⁷ F^{9(#11)} E_{MA}⁷ F^{9(#11)} E_{MA}⁷ F^{9(#11)} (F_{MA}^{7(#11)} / E)

Love, when the leaves are turn - ing I get a hun - gry yearn - ing for your

(E_{MA}⁹) F_{#MI}⁷ / A_{MI}⁷ A^{b13} (A_{MA}^{7(#11)} / G) (A_{MA}^{7(#11)} / G)

A_{MI}⁷ D^{7(b9)} G_{MA}⁹ A^{b9(#11)} G_{MA}⁹ A^{b9(#11)}

arms. Love, when a heart is so - ber it

Chords: GMA^9 , $A^{7(b9)}$, $D^{7(b9)}$, (G^6 / DMI^9) , $DMI^7 / G^{7(\#5)}$, CMA^7 , $(AMI^7) A^{7(b9)}$

shad-ows bright Oc - to - ber's gold - en charms. The flam - ing moon re -

Chords: $DMI^7 /$, $(BMI^{7(b5)} E^{7(b9)})$, G^7 , $G^{\#o7}$, AMI^7 , G , $F\#MI^{7(b5)}$, FMI^6

minds me of The night of love that we once knew. Each ti - ny

Chords: EMI^7 , $A^{7(b9\#5)}$, D^9 , $(Db^9) G^{7(b9\#5)}$

star is but a pray'r that when it's fall a - gain love will call a - gain

Chords: CMA^9 , Db^9 , DMI^9 , Db^9 , CMA^9 , $Db^{9(\#11)}$

and you'll be be - side me to make my au - tumn dreams come true.

Chords: $(EMI^9 Eb^7)$, $AbMA^7$, $Db^{9(\#11)}$, CMA^9 , $Db^{9(\#11)}$, CMA^9 , $Db^{9(\#11)}$, CMA^9

true.

Solo on ABC
After solos,
D.C.al last x ending

Original ending (each time)

Chords: CMA^9 , $Db^{9(\#11)}$, CMA^9 , $Db^{9(\#11)}$, CMA^9 , $Db^{9(\#11)}$, $DMI^7 /$, Ab^9 , G^9

true.

D.C. for solos

Letter A, bars 8 and 15, and letter C, bar 6, are originally written

Chords: $(Db^9) D^9$, $G^{7(b9\#5)}$

true.

Bags' Groove

Medium **A**

Milt Jackson

(melody) *S* *

(optional counter-melody)

F⁷ B^{b7} B^{°7} F⁷

(sample bass, optional tacet till letter B, 1st x only)

B^{b7} B^{°7} F⁷ D⁷

(lower notes are optional harmony)

G^{mi7} C⁷ F⁷ D⁷ G⁷ C⁷

B

(lower notes optional)

(optional counter-melody)
(bass etc.)

F⁷ B^{b7} B^{°7} F⁷

* The turns in the melody of the head are optional.

First system of musical notation. Treble and bass staves. Chords: Bb^7 , $B^{\circ 7}$, F^7 , D^7 .

Second system of musical notation. Treble and bass staves. Chords: G_{MI}^7 , C^7 , F^7 , D^7 , G^7 , C^7 . (solo pick-ups)

Third system of musical notation. Treble and bass staves. Chords: F^7 , Bb^7 , $(B^{\circ 7})$, F^7 , F^7 , D^7 . (Solos)

Fourth system of musical notation. Treble and bass staves. Chords: G_{MI}^7 , C^7 , F^7 , G_{MI}^7 , C^7 , F^7 , G_{MI}^7 , C^7 (pn. gliss.), C^7 . (optional D.S. al Coda)

Interlude section. Treble and bass staves. Chords: F^9 , E^9 , $E^{\flat 9}$, $E^{\flat 9}$, $D^{\flat 9}$, C^9 , $E^{\flat 9}$, D^9 , $D^{\flat 9}$. (Interlude) (C) (break) D.S. al Coda

Fifth system of musical notation. Treble and bass staves. Chords: G_{MI}^7 , C^7 , F^7 , $N.C. (F^7(\sharp 9))$. fill

Baltimore Oriole

(from "To Have And Have Not")

Music by Hoagy Carmichael
Lyric by Paul Francis Webster

Medium Ballad*

[A] (GMI^7) GMI C^9 C/E CM^6/Eb GMI^7 GMI)

Bal - ti - more O - ri - ole _____ took a look at the mer - cu - ry, for - ty be -

(C^9) DMI^7 $G^{7(b9)}$ CM^7 F^7 (D^7) Ab^7)

low. No life for a la - dy _____ to be drag - gin' her

GMI^7 (C^9) CM^7)

feath - ers a - round in the snow. (Boy) Leav - ing me blue. _____
(Girl) Leav - ing her mate, _____

(Eb) $AMI^{7(b5)}$ F $D^{7(\#9)}$ GMI C^9)

_____ off she flew } to the Tan - gi - pa - ho _____ where a two - tim - in'
_____ she flew straight }

$AMI^{7(b5)}$ Eb^7 D^7)

black - bird _____ met the di - vine _____ Miss O! _____ I'd like to ruf -

$AMI^{7(b5)}$ D^7 **[B]** (GMI^7) GMI C^9 C/E CM^6/Eb)

- fle his plu - mage! Bal - ti - more O - ri - ole _____ messed a - roun' with that

(GMI^7) GMI C^9 DMI^7 $G^{7(b9)}$ CM^7)

big mouth 'til he singed her wing. For - giv - in' is eas - y, _____

Last four bars, alternate:

* Mark Murphy performs this Up Tempo. (One measure here equals two measures in Mark's version.)

A Beautiful Friendship

Music by Donald Kahn
Lyric by Stanley Styne

Medium

A CMA^7 $G^9(\#11)$ FMA^7 (B^9) EMI^7 $A^7(\#5)$

This is the end of a beau - ti - ful friend - ship. It

(D^7) AMI^7 D^7 DMI^7 $G^7(b9)$

end - ed a mo - ment a - go.

CMA^7 $G^9(\#11)$ FMA^7 (B^9) EMI^7 $A^7(\#5)$

This is the end of a beau - ti - ful friend - ship. I

(D^7) AMI^7 D^7 DMI^7 G^7

know, for your eyes told me so.

B GMI^9 C^9 FMA^9 B^9

We were al - ways like sis - ter and bro - ther, un -

EMI^7 A^9 D^9 G^9_{SUS} $G^7(b9)$

til to - night when we looked at each oth - er.

C CMA^7 $G^9(\#11)$ FMA^7 $EMI^7(b5)$ $A^7(\#5)$

That was the end of a beau - ti - ful friend - ship and

(D^9) DMI^7 G^9_{SUS} G^9 C^6 $(A^7(\#5))$ D^9 G^9

just the be - gin - ning of love.

The rhythm of the melody is freely interpreted. It was originally written as follows:

CMA^7 $G^9(\#11)$ FMA^7 EMI^7 $A^7(\#5)$

This is the end of a beau - ti - ful friend - ship. It (etc.)

Begin The Beguine

(from "Jubilee")

Cole Porter

Medium or Beguine

A

When they be-gin _____ the Be - guine _____ It brings back the sound _____ of mu-sic so

ten - der, _____ It brings back a night _____ of trop - i - cal splen - dour, _____ . It

brings back a mem - o - ry ev - er green. _____ I'm with you once more _____ un-der the

stars _____ And down by the shore _____ an or-ches-tra's play - ing, _____ And

e - ven the palms _____ seem to be sway - ing _____ When they be - gin _____ the Be -

guine. _____ To live it a - gain _____ is past all en - deav - our, _____ Ex -

cept when that tune _____ clutch-es my heart, _____ And there we are, swear-ing to love for

ev - er, _____ And prom-is - ing nev - er, nev - er to part. _____ What

D

mo-ments di-vine, _____ what rap-ture se - rene, _____ Till clouds came a-long to dis - perse the joys we had

Chords: C, C⁶, C^{MA}7, C⁶, C, C⁶, (C[♯]7), D^{MI}7, G7, D^{MI}7, C^{MA}7, C⁶(G⁷_{SUS}), C, C⁶, C^{MA}7, C⁶, C, C⁶, (C[♯]7), D^{MI}7, G7, D^{MI}7, G7, C⁶, C^{MI}7, F7, B^b6, B^bMI7, E^b7, A^bMA7, A^b6, A^o7, G⁶, A^b6, G⁶, F^{MI}7, G⁷_{SUS}, G7, C, C⁶, C^{MA}7, C⁶, C, C⁶, C⁷, (E^{MI}7^(b5) A7^(b9))

tast - ed _____ And now when I hear peo-ple curse the chance that was wast - ed, _____ I

know but too well _____ what they mean; _____ So don't let them be-gin _____ the Be -

guine. _____ Let the love that was once a - fire re-main an em - ber. _____ Let it

sleep like the dead de - sire I on - ly re - mem - ber _____ When they be-gin _____ the Be -

guine. _____ Oh yes, let them be-gin the Be - guine, make them play _____ Till the

stars that were there be - fore re-turn a - bove you, _____ Till you whis-per to me once

more, "Dar-ling, I love you!" _____ And we sud-den-ly know _____ What hea-ven we're in, _____

When they be - gin _____ the Be - guine, _____

Solos on ABCDEF
After solos, D.C. al Coda

When they be - gin _____ the Be -

guine. _____

Bess, You Is My Woman

(from "Porgy And Bess")

George Gershwin

Ira Gershwin

Du Bose & Dorothy Heyward

Ballad

A $B^b(\text{add } 9)$ (G_{MI}^7) C_{MI}^7 $F^7(\#5)$ $F^9(\#5)$ $B^b(\text{add } 9)$ $B^b7(\#9)$ ($E^b_{MI}(\text{add } 9)$ A^b9)

$B^b_{MA}^7$ G_{MI}^7 / F $E_{MI}^7(b5)$ $E^b9(\#11)$ D_{MI}^7 A^b9 $D^b_{MA}^7$ $F^7(\#5)$

B $B^b(\text{add } 9)$ (G_{MI}^7) C_{MI}^7 $F^7(\#5)$ $F^9(\#5)$ $B^b_{MA}^9$ G_{MI}^7 $E_{MI}^7(b5)$ $A^7(b9)$

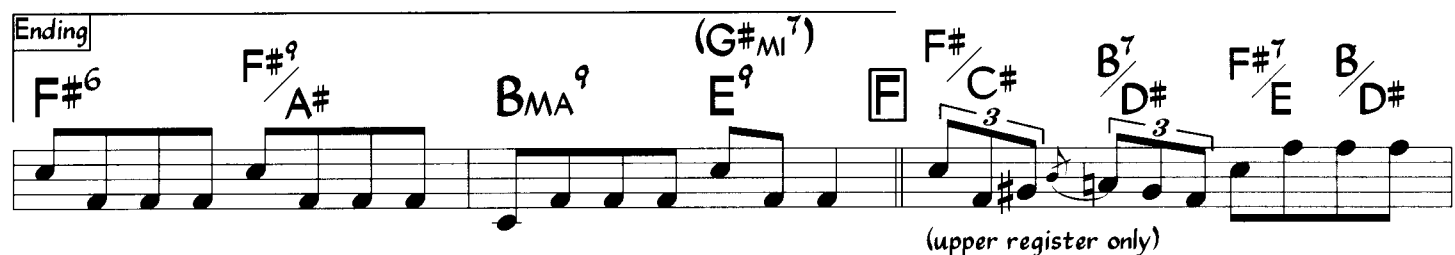
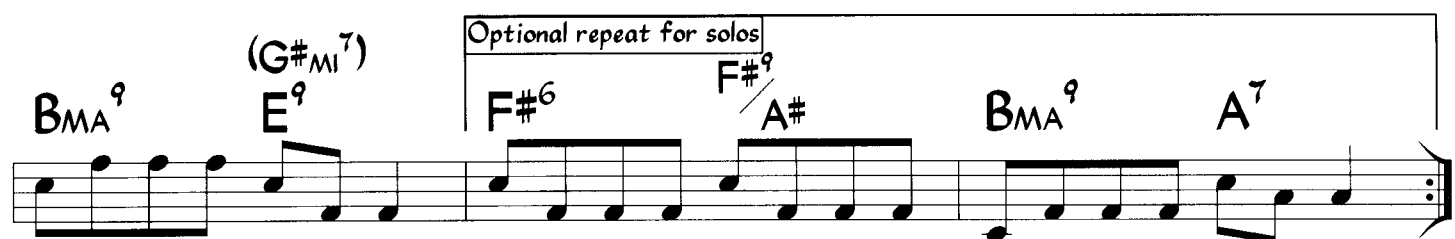
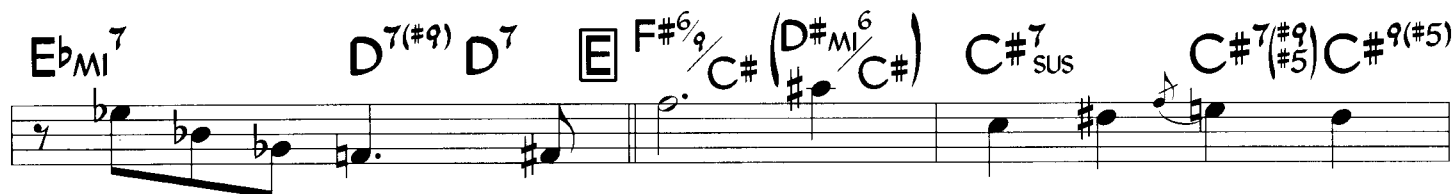
D^6_9 (D_{MI}^7 G^9) D_{MA}^7 $G^{\#7}(b5)$ $C^{\#7}(b9)$

$F^{\#6}_9$ B^9 $C^{\#9}(\#5)$ $C^{\#9}(13)$ ($F^{\#6}_9$ $F^7(\#5)$) $E_{MI}^9(\#11)$ $E^b13(b5)$ $F^{\#}_{MI}$ A^7

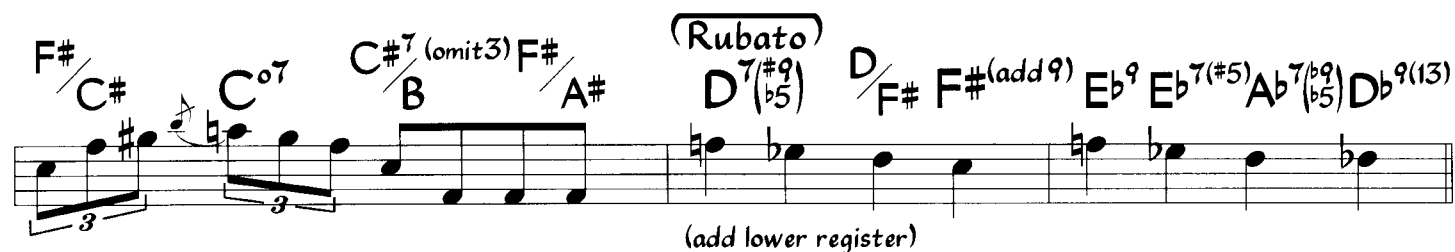
C D^6_9 B_{MI}^7 E_{MI}^7 $A^7(\#5)$ $A^9(\#5)$ D_{MA}^9 $D^7(\#9)$ ($A^b13(\#11)$ G_{MI}^9 G_{MA}^9 C^9 ($C^{\flat}_{Bb}$))

(D_{MA}^7) $D^{\flat}/A$ B_{MI}^7 / A $G^{\#}_{MI}^7(b5)$ $G^9(\#11)$ $F^{\#}_{MI}^7$ C^9 F_{MA}^7 $A^7(b9)$

D D^6_9 B_{MI}^7 E_{MI}^7 $A^7(\#5)$ $A^9(\#5)$ D_{MA}^9 B_{MI}^7 $G^{\#}_{MI}^7(b5)$ $C^{\#7}(b9)$



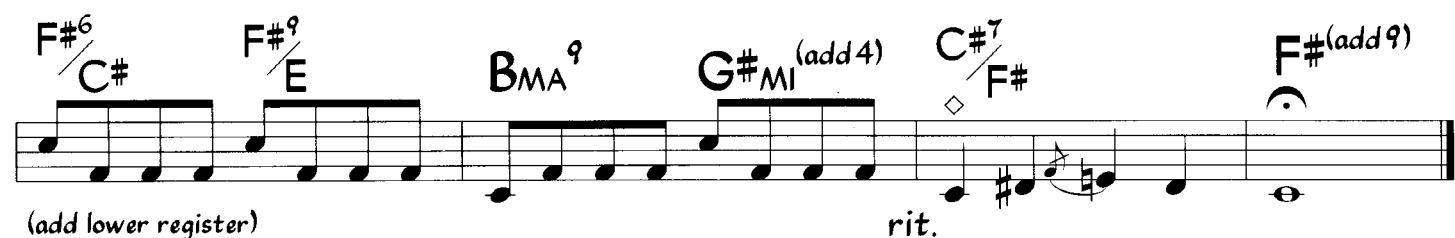
(upper register only)



(add lower register)



(upper register only)



(add lower register)

rit.

This version is a composite of several instrumental versions.

The original vocal version is significantly different, so the lyric was not added here.

The Best Is Yet To Come

Music by Cy Coleman

Lyric by Carolyn Leigh

Medium

A * $A\flat_{MA}^7$ ($A\flat^7$ $A\flat^6$ $A\flat^+$ $A\flat$) ($E\flat^{13}$) $A\flat_{MA}^7$ ($A\flat^7$ $A\flat^6$ $A\flat^+$ $A\flat$) ($E\flat^{13}$)

(bass in 2)

Out of the tree of life — I just picked me a plum.

$A\flat_{MA}^7$ ($A\flat^7$ $A\flat^6$ $A\flat^+$ $A\flat$) F^9 ($F^{7(b9)}$ F^7 F_{MA}^7 F^7)

You came a - long and ev - 'ry-thing's start - in' to hum;

$B\flat_{MI}^7$ $E\flat^7$ $A\flat_{MA}^7$ D_{MI}^7 G^7

Still it's a real good bet — the best is yet to come.

B C_{MA}^7 (C^7 C^6 C^+ C) (G^{13}) C_{MA}^7 (C^7 C^6 C^+ C) (G^{13})

The best is yet to come — and babe, won't it be fine.

C_{MA}^7 (C^7 C^6 C^+ C) A^9 ($A^{7(b9)}$ A^7 A_{MA}^7 A^7)

You think you've seen the sun — but you ain't seen it shine!

C D_{MI}^7 G^7 D_{MI}^7 G^7 C^6 D_{MI}^7 (F^9) $E_{MI}^{7(\#5)}$ $A^{7(\#9)}$ $D^{\#07}$ $C^6_{(5)}$ G

Wait till the warm - up's un - der-way. — Wait till our lips have met. —

D_{MI}^7 G^7 D_{MI}^7 G^7 C^6 $E\flat_{SUS}^9$ $E\flat^9$

Wait till you see that sun - shine day. — You ain't seen noth - in' yet! —

D $A\flat_{MA}^7$ ($A\flat^7$ $A\flat^6$ $A\flat^+$ $A\flat$) F^9 ($F^{7(b9)}$ F^7 F_{MA}^7 F^7)

The best is yet to come — and babe won't it be fine.

$B\flat^9$ $B\flat^{7(b9)}$ $E\flat^9$ (optional omit 1st ending) 1. $A\flat_{MA}^7$ ($A\flat^7$ $A\flat^6$ $A\flat^+$ $A\flat$)

The best is yet to come, — come the day — you're mine.

* Ignore chords in parentheses for solos.

(optional repeat for solo on ABCD)

2. $A\flat^6$ $G^7(\flat^9)$ $C^7(\flat^9)$ $\boxed{E}$ F_{MI} $D\flat^7/F$ F_{MI}^6 $D\flat^7/F$

mine. Come the day you're mine. I'm gon-na teach you to

F_{MI} $D\flat^7/F$ F_{MI}^6 E^9 $E\flat^9_{SUS}$ $A\flat^9$ $D^9(\sharp^{11})$ $D\flat^9$ $E\flat^7(\flat^9)$

fly. We've on-ly tast-ed the wine. We're gon-na drain the cup

$A\flat^{13}$ $G^7(\flat^9)$ $C^7(\flat^9)$ $\boxed{F}$ F_{MI}^6 $D\flat^9$

dry. Wait till your charms are ripe for these arms to sur-

F_{MI}^6 $D\flat^9$ F_{MI}^6 $D\flat^9$

round You think you've flown be-fore, but you ain't left the

$B\flat^9_{SUS}$ $B\flat^7$ $\boxed{G}$ $E\flat_{MI}^7$ F_{MI}^7 $G\flat^6/9$ $A\flat^9$

ground. Wait till you're locked in my em-brace.

$(G\flat^9)$ $F_{MI}^7(\sharp^5)$ $B^7(\sharp^9)$

$D\flat^6$ $E\flat_{MI}^7$ $E^{\circ 7}$ $D\flat^6/F$ $E\flat_{MI}^7$ F_{MI}^7 $G\flat^6/9$ $A\flat^9$

Wait till I draw you near. Wait till you see that sun-shine place.

$D\flat^6$ E^{13} $\boxed{H}$ A_{MA}^7 $(A^7 A^6 A^+ A)$

Ain't noth-in' like it here! The best is yet to come and babe, won't it be

$F\sharp^9$ $(F\sharp^7(\flat^9))$ $F\sharp^7$ $F\sharp^7_{MA}$ $F\sharp^7$ B^9 E^9

fine. The best is yet to come come the day you're

A_{MA}^7 $(A^7 A^6 A^+ A)$ A_{MA}^7 E^9_{SUS} A_{MA}^7

mine.

Bewitched

Music by Richard Rodgers

Lyric by Lorenz Hart

(from "Pay Joey")

Freely

(Verse)

He's a fool and don't I know it, But a fool can have his charms.
 I'm in love and don't I show it, Like a babe in arms.
 Love's the same old sad sen - sa - tion. Late - ly I've not slept a wink,
 Since this half - pint im - i - ta - tion Put me on the blink.

(Ballad)

A

I'm wild a - gain, Be - guiled a - gain, A sim-per-ing, whim-per-ing
 child a - gain. Be - witched, both-ered and be - wil - dered am
 I. _____ Could-n't sleep, and would-n't sleep, When
 love came and told me I should - n't sleep. Be - witched, both-ered and be -
 wil - dered am I. _____

B D_{MI}^7 ($A^{7(b9)}$) D_{MI}^7 D_{MI}^6 ($E^{7(b9)}$) A_{MI} $A_{MI}^{(5)}$ A_{MI}^6 A_{MI}^7)
 Lost my heart, but what of it? He is cold, I a - gree.

(F_{MA}^7 E_{MI}^7) ($B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MI}^{11} $D^{7(b9)}$ $A_b^{13(b5)}$ G^{13})
 D_{MI}^7 G^7 D_{MI}^7 G^7 E_{MI}^7 E_b^{o7} D_{MI}^7 G^7
 He can laugh but I love it — Al - though the laugh's on me. I'll

C C_{MA}^7 A_{MI}^7 ($C^{#o7}$) D_{MI}^7 / $G_{SUS4}^9 - 3$ C_{MA}^7 ($E^{7(5)}$) $C^{7(5)}$
 sing to him, each spring to him, And long for the day when I'll

F_{MA}^7 ($F_{MI}^{7(b5)}$ $B^{7(b9)}$ $C^{6/9}$ C/E A_{MI}^7)
 B_b^9 E_b^{o7} D_{MI}^7 G^7
 cling to him. Be - witched, both-ered and be - wil - dered am

C^6 (A_{MI}^7 D_{MI}^7 G^7)
 I. (*fine*) I'm

Solo on ABC
 After solos, D.S. al fine

* Letter A, bars 1-3 and 9-11 and letter C, bars 1-3 are often played or sung as follows (note the last note of the second bar):

C_{MA}^7 $C^{#o7}$ D_{MI}^7 $D^{#o7}$ C/E $E^{7(5)}$ (etc.)

Additional Lyric (as sung by Ella Fitzgerald)

Verse

After one whole quart of brandy, Like a daisy I'm awake.
 With no Bromo Seltzer handy, I don't even shake.
 Men are not a new sensation; I've done pretty well, I think.
 But this half-pint imitation put me on the blink.

Extra Refrains

(I've) Seen* a lot — I mean a lot —
 But now I'm like sweet seventeen a lot —
 Bewitched, bothered and bewildered am I.
 I'll sing to him, Each spring to him
 And worship the trousers that cling to him —
 Bewitched, bothered and bewildered am I.
 When he talks, he is seeking
 Words to get off his chest.
 Horizontally speaking,
 He's at his very best.
 Vexed again, Perplexed again,
 Thank God I can be oversexed again —
 Bewitched, bothered and bewildered am I.

Wise at last, My eyes at last
 Are cutting you down to your size at last —
 Bewitched, bothered and bewildered no more.
 Burned a lot, But learned a lot
 And now you are broke, though you earned a lot —
 Bewitched, bothered and bewildered no more.
 Couldn't eat — Was dyspeptic,
 Life was so hard to bear.
 Now my heart's antiseptic,
 Since you moved out of there.
 Romance — finis; Your chance — finis;
 Those ants that invaded my pants — finis —
 Bewitched, bothered and bewildered no more.

* Ella sings "Sinned" There is an original additional refrain that Ella does not sing.

Bidin' My Time

(from "Girl Crazy")

George Gershwin
Ira Gershwin

Medium

(GMI⁷ C^{7(b9)})

(Verse) EbMA⁷ CMI⁷ FMI⁷ Bb⁷ EbMA⁷ CMI⁷ FMI⁷ Bb⁷

Some fel - lers love to "Tip - Toe Through The Tu - lips." _____

EbMA⁷ CMI⁷ FMI⁷ CMI⁷ F⁷ FMI⁷ Bb⁷

Some fel - lers go on "Sing - ing In The Rain." _____

EbMA⁷ CMI⁷ FMI⁷ Bb⁷ (GMI⁷ C^{7(b9)}) EbMA⁷ Eb⁷ D⁷

Some fel - lers keep on "Paint - in' Skies With Sun - Shine." _____

GMI⁷ EMI^{7(b5)} AMI⁷ D⁷ G^{6/9} Bb⁷

Some fel - lers must go "Swing - in' Down The Lane." _____ But

(Medium)

[A] EbMA⁷ C^{7(b9)} FMI⁷ Bb⁷ EbMA⁷ C^{7(b9)}

I'm bid - in' my time, _____ 'Cause that's the kind - a guy
I'm bid - in' my time, _____ 'Cause that's the kind - a guy

FMI⁷ Bb⁷ Eb⁶ C^{7(#5)} FMI⁷ Db⁹

I'm. _____ While oth - er folks grow diz - zy I keep bus - y
I'm. _____ Be - gin - nin' on a Mon - day right through Sun - day,

Eb⁶ Bb / FMI⁷ Bb⁷ Eb⁶ (DMI⁷ G⁷ C⁶) [B] G⁷ C⁶ EMI⁷ A⁷ C⁶

Bid - in' my time. Next year, _____ next year, _____
Bid - in' my time. Give me, _____ give me _____

Some - thin's bound to hap - pen. — This year, — this year, —
 Glass that's full of tink - le. — Let me, — let me —

I'll just keep on nap - pin' — And bid - in' — my
 dream like Rip Van Wink - le. — He bid - ed his

time — 'Cause that's the kind - a guy I'm. — There's
 time. — And like that Wink - le guy I'm. —

no re - gret - tin' when I'm set - tin' Bid - in' my time. **(fine)**
 Chas - in' 'way flies, how the day flies, Bid - in' my time.

Solo on ABC
After solos, D.S. al fine

The form is sometimes performed AABC.

Blackberry Winter

Alec Wilder
Loonis McGlohon

Ballad

A F_{MA}^7 A_{MI}^7 $(B^b_{MA}^7)$ D_{MI}^7 G_{MI}^7 C^{13}_{SUS}

Black - ber - ry Win - ter comes with - out a warn - ing _____ just

(B^b_9) F_{MA}^7 G_{MI}^7 C^7_{SUS} A_{MI}^7 $B^b_{MA}^7$

when you think that spring's _____ a - round to stay, so you wake up on a

A_{MI}^7 D_{MI}^7 G_{MI}^7 C^7_{SUS}

cold _____ rain - y morn - ing and won - der what on earth _____ be - came of

F^6 D_{MI}^7 G_{MI}^7 C^7_{SUS} F_{MA}^7 A_{MI}^7

May. _____ Black - ber - ry Win - ter

$(B^b_{MA}^7)$ D_{MI}^7 G_{MI}^7 C^{13}_{SUS} F_{MA}^7 G_{MI}^7 C^7_{SUS}

on - ly lasts a few days, _____ just long e - nough to get _____ you feel - ing

A_{MI}^7 $B^b_{MA}^7$ A_{MI}^7 D_{MI}^7

sad when you think of all the love _____ that you wast - ed on

G_{MI}^7 C^7_{SUS} F^6 C^9_{SUS} F^6 (E^{13})

some - one whom you nev - er real - ly had. _____

B $(E^b_{MA}^7)$ C_{MI}/E^b F/E^b D_{MI}^7 G_{MI}^7 C_{MI}^7 F^7

I'll nev - er _____ get o - ver los - ing you, but I've had to learn that life goes

$(B_{MI}^{7(b5)} E^{7(b9)})$
 B_{bMA}^7 A_{MI}^6 A_{b+}^7 A_{MI}^7/G $F\#_{MI}^{7(b5)}$
 on, And the mem-o - ries grow dim like a half-for-got-ten song, 'til a

$B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MI}^7 $D^{7(b9)}(\#5)$ G_{MI}^7 $C^{7(b9)}$
 Black - ber - ry Win - ter re - minds me you are gone and

(B_{bMA}^7)
 C F_{MA}^7 A_{MI}^7 D_{MI}^7 G_{MI}^7 C^{13}_{SUS}
 I _____ get so lone - ly, most of all in spring - time. _____ I

(B_{b9}) $(B_{MI}^{7(b5)} E^7)$
 F_{MA}^7 G_{MI}^7 C^{7}_{SUS} A_{MI}^7 B_{bMA}^7
 wish I could en - joy _____ the first of May, but I know it means that

$(E_{b13}(\#11))$
 A_{MI}^7 D_{MI}^7 G_{MI}^7 C^{7}_{SUS} F^6 (C^9_{SUS})
 Black - ber - ry Win - ter is not too far a - way.

Other alternate chords, at letter C only:

C $B_{MI}^{7(b5)}$ B_{bMI}^6 A_{MI}^7 A_{b+}^7 G_{MI}^7 C^{13}_{SUS} F_{MA}^7 (etc.)
 || / / / / | / / / / | / / (etc.)

Blue And Sentimental

Count Basie
Jerry Livingston
Mack David

Freely

(Verse)

(B^b13) E^b6 D⁷

The ro - mance is o - ver, you've bro - ken each vow. —

E^b6 D⁷ E^bMA⁷ D^b9

You nev - er loved — me, I see it all now. — I should be glad — that we're through, —

C⁷(^b9) F⁹ rall. B^b9 SUS B^b7(^b9)

— but I'm still in love — with you. —

A (Ballad)

E^bMA⁷ D^b7 C⁹ (G^b9) F⁹ B^b13 F⁹ B^b13

Blue and sen - ti - men - tal, my dreams are blue dreams, just won't come true dreams, I

G^M1 C⁷(^b9) F^M1 B^b7(^b9) E^bMA⁷ D^b7 C⁹ (G^b9) F⁹ B^b13

find. Blue and sen - ti - men - tal, I can't for - get you,

F⁹ B^b13 E^b9 B^bM⁷E^b9 **B** A^b6 A^o7

my heart won't let you out of my mind. — It rains all the time since you

E^b6 B^b B^b7(^b5) E^b9 A^b6 A^o7 E^b6 B^b C⁷(^b9) F^M1 B^b7(^b9)

said "Good - bye." — The skies and my eyes and my heart all cry. —

C E^bMA⁷ D^b7 C⁹ (G^b9) F⁹ B^b13 F⁹ B^b13

Blue and sen - ti - men - tal, if you don't want me why do you haunt me and

(G^M1(^b5) C⁷(^b9) C⁷(^b9)) E^b9 D⁹ D^b9 C⁹ F⁹ B^b13 E^b6 (F^M1 B^b7(^b9))

keep me feel - ing blue — and sen - ti - men - tal? (fine) Solo on ABC
After solo, D.S. al fine

Blue Gardenia

(from "Blue Gardenia")

Bob Russell

Lester Lee

Freely

(Verse) (D⁷) G⁶

A^{mi}⁷ D⁷

G⁶

A^{mi}⁷ D⁷



A flow - er re - minds me of plac - es we used to walk to.

G⁶

F[#]Mⁱ^{7(b5)} B⁷

E^{mi}⁷⁽¹¹⁾

A⁷

A^{mi}⁹ D⁷



Now the eve - ning finds me with on - ly a flow - er to talk to.

(Ballad or Medium)



A^{mi}⁷

D¹³_{SUS}

D^{13(b9)}

G^{MA}⁷

(C[#]Mⁱ⁷ F[#]⁷)

Blue Gar - den - ia, Now I'm a - lone with you



F^{MA}⁷

(B^{mi}⁷ E⁷)

A^{mi}⁷

D^{7(b9)}

(B^{7(b5)})

G^{MA}⁷

E^{7(b9)}

and I am al - so blue. She has tossed us a - side. And like



A^{mi}⁷

D¹³_{SUS}

D^{13(b9)}

G^{MA}⁷

(C[#]Mⁱ⁷ F[#]⁷)

you, gar - den - ia, once I was near her heart.



F^{MA}⁷

(B^{mi}⁷ E⁷)

A^{mi}⁷

D^{13(b9)}

Af - ter the tear - drops start, where are tear - drops to hide?

Solos: (D^{7(b9)})

[B] G^{MA}⁷

D^{7(b5)}

D⁷

G^{MA}⁷

G^{MA}⁹

(A^{mi}⁷ G)

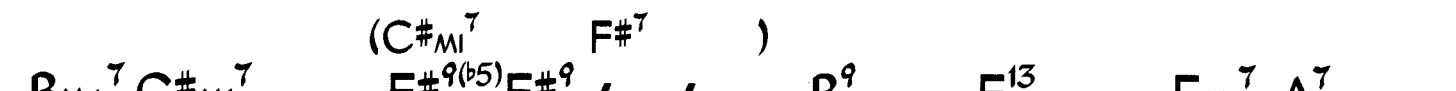
G^{MA}⁹

C[#]Mⁱ⁷

F[#]⁷



I lived for an hour. What more can I tell?



B^{MA}⁷

G[#]Mⁱ⁷

(C[#]Mⁱ⁷ F[#]⁷)

F[#]^{9(b5)}

F[#]⁹

B⁹

E¹³

E^{mi}⁷

A⁷

Love bloomed like a flow - er. Then the pet - als fell.

Blue Gar - den - ia, Thrown to a pass - ing breeze, But
 pressed in my book of Mem - o - ries. (fine)

Solo on ABC
 After solos, D.S. al fine

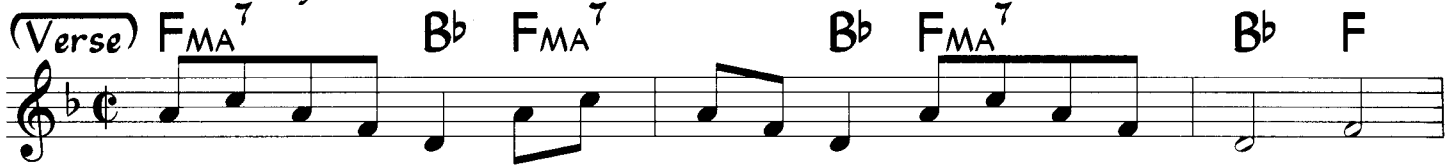
The Blue Room

(from "The Girl Friend")

Music by Richard Rodgers

Lyric by Lorenz Hart

Medium or Freely



He: All my fu - ture plans, Dear, will suit your plans, Read the lit - tle blue prints.

She: From all vis - i - tors and in - quis - i - tors, We'll keep our a - part - ment.

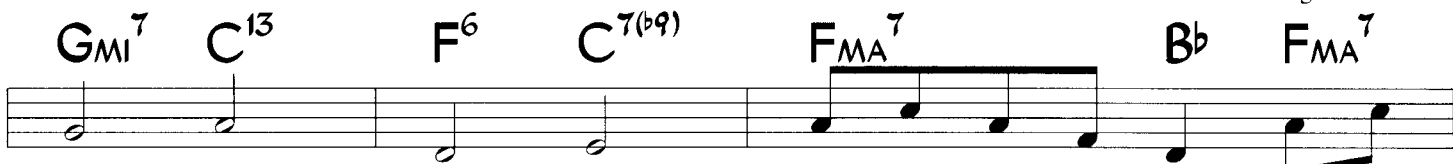


Here's your moth - er's room, Here's your broth - er's room. On the wall are
I won't change your plans, You ar - range your plans Just the way your



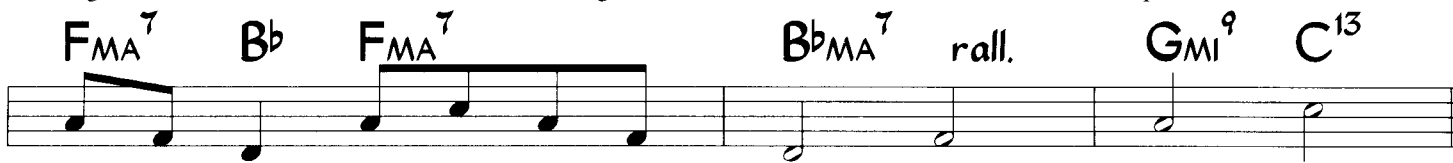
two prints.
heart meant.

Here's the kid - dies' room, Here's the bid - dy's room, Here's a pan - try
Here we'll be our - selves And we'll see our - selves Do - ing all the



lined with shelves, dear.
things we're schem - ing.

Hear I've planned for us, Some - thing
Here's a cer - tain place, Cre - tonne



grand for us, Where we two can be our - selves, dear.
cur - tain place, Where no one can see us dream - ing.

(Medium or Ballad)



We'll have a blue room, A new room, For two room, Where



ev - 'ry day's a hol - i - day be - cause you're mar - ried to me.



Not like a ball - room, A small room, A hall room, Where

(C_{MI}⁷) F_{MA}⁷ F⁹ B^b_{MA}⁹ E^b⁹ (D_{MI}⁷ G⁷) F⁶/_A (A^b_o⁷) G_{MI}⁷ C⁷ F⁶

I can smoke my pipe a - way, With your wee head up - on my knee.

[B] (C⁹_{SUS}) G_{MI}⁷ C⁷ F⁶ (B^b₇(#11)) A_{MI}⁷ A^b_o⁷

We will thrive on, keep a - live on Just noth-ing but kiss - es,

(G_{MI}⁷ C⁷ C⁹_{SUS} E^b⁹ D⁷(^b9)) (D_{MI}⁷ G⁹ G_{MI}⁷ C⁷)

With Mis - ter and Mis - sus On lit - tle blue chairs.

[C] F⁶ D_{MI}⁷ G_{MI}⁷ C⁹ (A_{MI}⁷) F_{MA}⁷ D_{MI}⁷ G_{MI}⁷ C⁷

You'll sew your trous - seau, And Rob - in - son Cru - soe is

(C_{MI}⁷) F_{MA}⁷ F⁹ B^b_{MA}⁹ E^b⁹ (D_{MI}⁷ G⁷) F⁶/_A (A^b_o⁷) G_{MI}⁷ C⁷ F⁶ (C⁷)

not so far from world-ly cares As our blue room far a - way up - stairs. *(fine)*

Solo on ABC
After solos, D.S. al fine

Blues In The Night

(from "Blues In The Night")

Music by Harold Arlen
Lyric by Johnny Mercer

Medium, Bluesy (B $\flat$ ⁶)

A B $\flat$ ⁷ F⁹_{SUS} B $\flat$ ⁶ E $\flat$ ⁷ F⁹_{SUS} B $\flat$ ⁶ B $\flat$ ⁷

My ma-ma done tol' me — when I was in { knee-pants, — } My ma-ma done tol' me, —

B $\flat$ ⁷ (E $\flat$ ⁷) E $\flat$ ⁷ (E $\flat$ M $\flat$ ⁶)

{ Son!
Hon! } A wo-man - 'll sweet talk, — } and give ya the big eye, —
A man's gon - na sweet talk, — }

B $\flat$ ⁶ C M $\flat$ ⁷ D M $\flat$ ⁷ G⁷($\flat$ 9) (C $\flat$ ⁷) F $\flat$ ⁷

but when that sweet tal - kin' done — { A wo-man's a two - face, — } A
A man is a two - face, — }

(E $\flat$ ⁷) C⁷($\flat$ 9)($\sharp$ 5) F⁷($\sharp$ 9)($\sharp$ 5) B $\flat$ ⁶ (E $\flat$ ⁷) B $\flat$ ⁶ (G $\flat$ ⁹ F⁹_{SUS})

wor - ri - some thing who'll leave ya t' sing the blues — in the night.

(B $\flat$ M $\flat$ A⁷ B $\flat$ ⁷) **B** B $\flat$ ⁶ E $\flat$ ⁷ B $\flat$ ⁶

Now the rain's a - fall - in', hear the train a - call - in', whoo - ee, — (My

B $\flat$ ⁶ (E $\flat$ ⁷($\flat$ 5)) E $\flat$ ⁷ G $\flat$ ¹³ (F⁷($\sharp$ 5))

ma-ma done tol' me. —) Hear that lone-some whis - tle blow - in' 'cross the tres - tle,
(dat)

B $\flat$ ⁶ F $\flat$ ⁷

whoo - ee, — (My ma - ma done tol' me. —) A whoo-ee - duh-who - ee, — Ol'

(E $\flat$ ⁷) C⁷($\flat$ 9)($\sharp$ 5) F⁷($\sharp$ 9)($\sharp$ 5) B $\flat$ ⁶ (E $\flat$ ⁷) B $\flat$ ⁶

click - e - ty clack's a - ech - o - in' back the blues — in the night. The eve - nin'

(E^b9) G^b9 C_{MI}7(b5) F^{7(b9)} Db¹³ G_{MI}7(b5) C^{7(b9)}
 [C] B_{MI}9 E^b13 D_{MI}9 G^b13 A_{MI}9 D^b13 C^{7(b9)} C^{7(b9)}

breeze - 'll start the trees to cry - in' and the moon - 'll hide its light,
 Take my word the mock - in' bird - 'll sing the sad - dest kind o' song.

D_{MI}7(b5) G^{7(b9)} 1. G_{MI}7(b5) C^{7(b9)} F⁹_{SUS} F⁹ 2. G_{MI}7(b5) C^{7(b9)}

when you get the blues _____ in the night. _____
 He knows things are wrong _____ and he's right.

F⁹_{SUS} F⁹ (G^{7(b9)} C^{7(b9)}) B^b7 C^{7(b9)} F^{7(b9)}

(Whistle) _____ From

(B^b6) F⁹_{SUS} B^b6 F⁹_{SUS} B^b6)
 [D] B^b7 3 B^b7 3 B^b7 3

Nat-chez to Mo-bile, _____ from Mem-phus to St. Joe, _____ wher - ev - er the four winds _____

B^b7 (E⁷) E^b7 3 (E^bMI⁶) 3

blow, I been in some big towns _____ an' heard me some big talk, _____

B^b6 C_{MI}7 D_{MI}7 G^{7(b9)} F⁷ 3

but there is one thing I know, _____ { A wo-man's a two face, _____ } A
 { A man is a two-face, _____ }

(E^b7) C^{7(b9)} F^{7(b9)} 3 B^b6 (E^b7) 3 B^b6 (optional D.C. for solos) 3

wor - ri - some thing who'll leave ya t' sing the blues _____ in the night. (Hum) _____

(G^{7(b9)} C^{7(b9)}) B^b7 C^{7(b9)} F^{7(b9)} C^{7(b9)} F⁹_{SUS} B^b6

My ma-ma was right, there's blues _____ in the night.

Bluesette

Music by Jean "Toots" Thielemans
Lyric by Norman Gimbel

Medium Jazz Waltz

A B^bMA^7 $Ami^{7(b5)}$ $D^{7(b9)}$ GMI^7

Poor lit - tle sad lit - tle blue Blues - ette. Don't you
(D.C.) Long as there's love in your heart to share, dear Blues -

$C^{7(b9)}$ FMI^7 B^b7 E^bMA^7

cry, don't you fret. You can bet one luck - y
ette, don't des - pair. Some blue boy is long - ing,

E^bMI^7 Ab^9 $DbMA^7$ $DbMI^7$

day you'll wak - en and your blues will be for -
just like you, to find a some - one to be

G^b9 C^bMA^7 CMI^7 F^9

sak - en. One luck - y day love - ly love will come your
true to. Two lov - ing arms he can nest - le in and

DMI^7 G^7 CMI^7 F^7

way. _____
stay. _____

B B^bMA^7 $Ami^{7(b5)}$ $D^{7(b9)}$ GMI^7 C^9

Get set, Blues - ette, true love is com - ing. Your trou - bled heart

FMI^7 B^b7 E^bMA^7 (optional ad lib till C^9) E^bMI^7 Ab^7

soon will be hum - ming. (Scat/hum) _____

$DbMA^7$ $DbMI^7$ G^b9 C^bMA^7

Doo-ya, doo-ya, doo-ya, doo-ya, doo-ya, doo-ya,

Doo - oo - oo, Blues - ette.

Pret - ty lit - tle Blue - ette must-n't be a mourn - er. Have you heard the

news yet? Love is 'round the cor - ner. Love wrapped in rain - bows and

tied with pink rib - bons to make your next Spring-time your gold wed - ding

ring time. So dry your eyes. Don't - cha pout, don't - cha fret, good - y

good times are com - ing, Blues - ette.

Solo on C
 After solos,
 D.C. al Coda

One luck - y day love - ly love will come your way.

that mag - ic day may just be to -

day.

Optional vamp & fade
 on last 4 bars, using
 alternate chords (in
 parentheses)

Born To Be Blue

Mel Torme
Robert Wells

Ballad

A C^9 Db^9 C^9 $G^b9(\#11)$ F^9 E^b9

Some folks were meant to live in clo-ver, _____ But they are such a chos-en

$(D_{MI}^{7(b5)} G^{7(b9)})$
 $Ab_{MA}^7 G^{7(\#5)}$ C_{MI}^7 $Db^9(\#11)$ C_{MI}^7 F^9

few. And clo-ver, be-ing green, _____ is some-thing I've nev-er seen _____

(Ab^9) F_{MI}^7 $D^{7(\#9)}$ $(D_{MI}^{7(b5)} G^{7(\#5)})$ C^9 Db^9

'cause I was born to be blue. When there's a yel-low moon a-

C^9 $G^b9(\#11)$ F^9 E^b9 $(D_{MI}^{7(b5)} G^{7(b9)})$ $Ab_{MA}^7 G^{7(\#5)}$

bove me, _____ They say there's moon-beams I should view, But

C_{MI}^7 $Db^9(\#11)$ C_{MI}^7 F^9 (Ab^9) F_{MI}^7 $(D^{7(b9)} G^{7(\#5)})$ Ab^9 $G^{7(\#5)}$

moon-beams, be-ing gold, _____ are some-thing I can't be-hold _____ 'Cause I was born to be

$(C_{MI}^{6/9})$ C^6 **B** Ab_{MI}^9 Db^9 Ab_{MI}^9 Db^9

blue. When I met you the world was bright and sun-ny;

Ab_{MI}^9 $Db^{13(b9)}$ $G^b_{MA}^7$ Db_{MI}^9 G^b9

When you left the cur-tain fell. _____ I'd like to laugh, _____ but noth-ing

$C^b_{MA}^7 (\sqrt{Bb})$ $Ab_{MI}^9 (\sqrt{Gb})$ F_{MI}^9 B^b_{13} $E^b_{MA}^7$ $D_{MI}^{7(b5)} G^{7(\#5)}$

strikes me fun-ny; Now my world's a fad-ed pas-tel. Well,

C C^9 $D\flat^9$ C^9 $G\flat^9(\#11)$ F^9 $E\flat^9$

I guess I'm luck - i - er than some folks; _____ I've known the thrill of lov - ing

$A\flat_{MA}^7$ $(D_{MI}^7(\flat 5) G^7(\flat 9))$ $G^7(\flat 9)(\# 5)$ C_{MI}^7 $D\flat^9(\#11)$ C_{MI}^7 F^9

you. And that a - lone is more _____ than I was cre - at - ed for, _____

$(A\flat^9)$ $D^7(\flat 9)$ $G^7(\flat 9)(\# 5)$ $C_{MI}^6/9$ $G^7(\flat 9)(\# 5)$
 F_{MI}^7 $A\flat^9$ $G^7(\flat 9)(\# 5)$ C^6 $(D\flat^9)$

'cause I was born to be blue.

But Not For Me (Standard Version)

(from "Girl Crazy")

George Gershwin
Ira Gershwin

Freely or Medium Tempo

(Verse) $(E^b_{MA}{}^7)$ $E^b_{MA}{}^7$ $D^{7(\#5)}$ $G_{MI}{}^{7(b5)}$ $D^{b9(13)}$ $C^{7(b9)}(\#5)$ $D^{b9(b5)}$ $F_{MI}{}^7$ C^9 $G_{MI}{}^7$ $A^b_{MA}{}^7$ $B^{9(b5)}$ B^b9

Old Man Sun - shine lis - ten, you! Nev - er tell me, "Dreams come true!" Just

E^b6 $(C_{MI}{}^7)$ $F_{MI}{}^7$ B^b7 $E^b6/9$ $A_{MI}{}^7$ D^7

try it And I'll start a ri - ot.

$(G_{MA}{}^7)$ G $F^{\#7(\#5)}$ $B_{MI}{}^{7(b5)}$ $F^{9(13)}$ $E^{7(b9)}(\#5)$ $F^{9(b5)}$ E^9 $B_{MI}{}^7$ $C_{MA}{}^7$ $E^b9(b5)$ D^9

Bea - trice Fair - fax, don't you dare Ev - er tell me he will care. I'm

G^6 $A_{MI}{}^7$ D^7 G^6 (D^b9) $C^{7(b9)}$ G^6 (E^o7)

cer - tain It's the fi - nal cur - tain. I nev - er want to

$F_{MI}{}^7$ B^b7 (B^b7/A^b) $G_{MI}{}^7$ E^b6 $C_{MI}{}^7$

hear from an - y cheer - ful Pol - ly - an - nas, Who tell you

$F_{MI}{}^7$ B^b7 E^b6 $(C_{MI}{}^7)$ F^7 B^b9_{SUS} $F_{MI}{}^7$

fate sup - plies a mate; it's all ba - na - nas!

(Med. Ballad or Swing)

(B^b9_{SUS}) (F^9) B^b7_{SUS} B^b7 $E^b_{MA}{}^7$ $G_{MI}{}^7$ C^7 $(F_{MI}{}^7 B^b7(b9))$ $E^b_{MA}{}^7$ $(C_{MI}{}^7)$ $F_{MI}{}^7$ $B^b7(b9)$ $E^b_{MA}{}^7$ $(C_{MI}{}^7)$

They're writ - ing songs of love, — But not for me. A luck - y
on a door, — But not for me. He'll plan a

F^9 B^b7_{SUS} $B^b7(b9)$ E^b9 $B^b_{MI}{}^7$ $E^b_{SUS}{}^7$ -3

star's a - bove, — But not for me. With love to
two by four, — But not for me. I know that

(A^bMA⁷) Db⁹ Eb^bMA⁷ CMI⁷
 A^bo⁷ A^b6 FMI⁷ B^b7(b⁹) F#^o7 / Eb Eb⁶ CMI⁷

lead the way I've found more clouds of gray Than an - y
 love's a game; I'm puz - zled, just the same, Was I the

(FMI⁷ G^o7 / F FMI⁷ FMI⁷ (C⁷(#5)) FMI⁷ B^b7

Rus - sian play could guar - an - tee. I was a
 moth or flame? I'm all at sea. It all be -

[B] (F⁹ Eb^bMA⁷ (CMI⁷) B^b7sus FMI⁷ B^b7(b⁹) Eb^bMA⁷ GMI⁷ C⁷)

fool to fall And get that way. Heigh - ho! A -
 gan so well, But what an end! This is the

F⁹ B^b7sus B^b7(b⁹) Eb⁹ B^bMI⁷ Eb⁷sus4 -3

las! and al - so Lack - a - day! Al - though I
 time a fell - er needs a friend, When ev - 'ry

(A^bMA⁷) Db⁹ Eb^bMA⁷ CMI⁷ C⁷(#5)
 A^bo⁷ A^b6 FMI⁷ B^b7(b⁹) F#^o7 / Eb Eb⁶ G⁷(b⁹) C⁷(#5)

can't dis - miss the mem - 'ry of his kiss, I guess he's
 hap - py plot ends with the mar - riage knot, And there's no

(F⁹) FMI⁹ B^b7(b⁹) Eb⁶ (Eb⁶ (FMI⁷ B^b7(b⁹)))

not for me. (fine) He's knock - ing
 knot for me.

Solo on AB
After solos, D.S. al fine

But Not For Me

(Coltrane Version)

George Gershwin
Ira Gershwin
(As played by John Coltrane)

Medium

A

(tenor sounds as written) *S* *

(pn. comp)

(see note at end) (bass)

(tenor)

(bass walks)

B

(tenor)

(pn. comp)

(bass)

(tenor)

(bass walks)

* This melody uses phrases from both the first and last choruses to make it as close to the original melody as was played.

(Solos) **C** $E^b_{MA}{}^9 / B^b$ G^b_{13} / A^b $B_{MA}{}^9 / F^\#$ D^9 / E $G_{MA}{}^9 / D$ B^b_{13} / C $E^b_{MA}{}^9 / B^b$ $B^b_{13(b9)}$ $E^b_{MA}{}^9$ G^b_{13} / D^b

(bass walks)

$B_{MA}{}^9$ D^{13} / A $G_{MA}{}^9$ B^b_{13} / F $B^b_{MI}{}^9$ $E^b_{7(b9)}$ $A^b_{MA}{}^9$ $D^b{}^9$ $E^b_{MA}{}^9$ $B^b_{SUS}{}^9$

$E^b_{MA}{}^9$ ($G^{7(b9)} / \#5$) $C_{MI}{}^9$ $G^{7(b9)} / \#5$ $C_{MI}{}^9$ $F^{13(b9)}$ B^b_{13SUS} $F^{7(\#9)} / \#5$ $B^b_{13(b9)}$

D $E^b_{MA}{}^9 / B^b$ G^b_{13} / A^b $B_{MA}{}^9 / F^\#$ D^9 / E $G_{MA}{}^9 / D$ B^b_{13} / C $E^b_{MA}{}^9 / B^b$ $B^b_{13(b9)}$ $E^b_{MA}{}^9$ G^b_{13} / D^b

$B_{MA}{}^9$ D^{13} / A $G_{MA}{}^9$ B^b_{13} / F $B^b_{MI}{}^9$ $E^b_{7(b9)}$ $A^b_{MA}{}^9$ $D^b{}^9$ $E^b_{MA}{}^9$ $B^b_{SUS}{}^9$

$G_{MI}{}^9$ $C^{7(b9)} / \#5$ **Till cue** $F_{MI}{}^9$ $C^{7(b9)} / \#5$ B^b_{13SUS} $B^b_{13(b9)}$ $E^b_{MA}{}^9$ ($B^b_{SUS}{}^9$) $E^b_{MA}{}^9$ $B^b_{SUS}{}^9$

On cue $F_{MI}{}^9$ $B^b_{SUS}{}^9$ $A_{MI}{}^9$ $C^\#_{MI}{}^9$ $A_{MI}{}^9$

E $F_{MI}{}^9$ $B^b_{7(b9)}$ $E^b_{MA}{}^9$ $G^{7(\#5)}$ $C^{7(b9)} / \#5$ **On cue** $F_{MI}{}^9$ $B^b_{7(b9)}$ **end solo** E^b_6 **next solo pick-ups**

(Vamp & solo till cue) (last x)

Go back to letter C for more solos.
After solos, D.S. al Coda

$F_{MI}{}^9$ (ad lib) $B^b_{SUS}{}^9$ $A_{MI}{}^9$ $C^\#_{MI}{}^9$ $A_{MI}{}^9$

$F_{MI}{}^9$ $B^b_{7(b9)}$ $E^b_{MA}{}^9$ **Till cue** $G^{7(\#5)}$ $C^{7(b9)} / \#5$ **On cue** $G^{7(\#5)}$ $C^{7(b9)} / \#5$

$F_{MI}{}^9$ $B^b_{SUS}{}^9$ $B^b{}^9$ E^b bass $A^b_{MI}{}^9$ D^b_{13} $G_{MI}{}^9$ C^{13}

$F_{MI}{}^9$ $B^b_{13(b9)}$ $B^b_{13(b9)}$ $E^b_{MA}{}^9$

Piano comps, disregarding bass notes, throughout.

Caught Up In The Rapture

Garry Glenn
Dianne Quander

(As performed by Anita Baker)

Medium Rock Ballad

(Intro)

DMA⁹ GMI⁷ AMI⁷ B^bMA⁷/C

1. GMI⁷ A⁹SUS DMA⁹ 2. GMI⁷ A⁹SUS DMA⁹



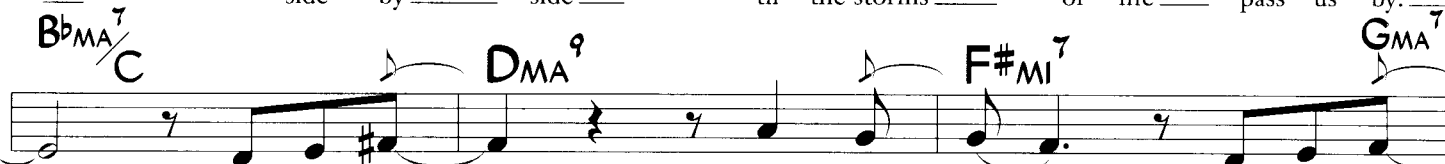
(instrumental)

(bs./dr. tacet till letter A)

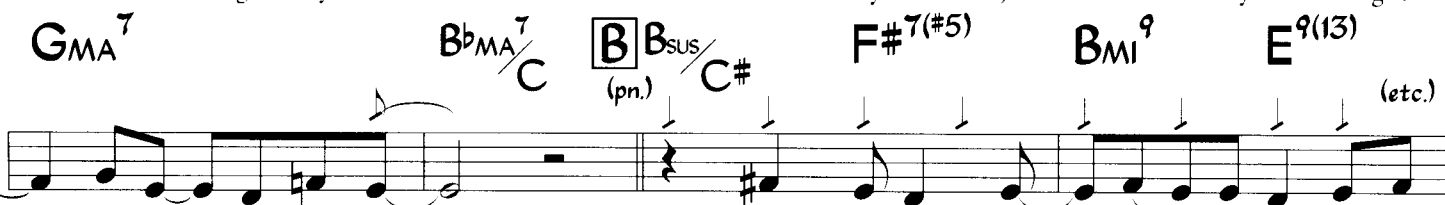
When we met,



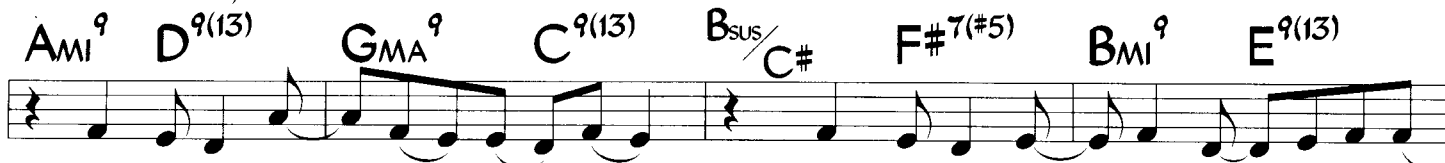
al - ways _____ knew _____ I would feel _____ that mag - ic for you. _____
side by _____ side _____ 'til the storms _____ of life _____ pass us by. _____



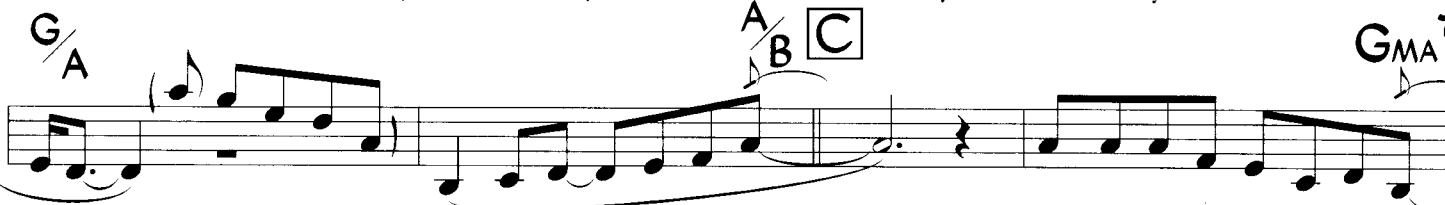
On my mind _____ con - stant - ly, _____ in my arms _____
Light my life _____ warm my heart, _____ say to - night _____



_____ is where _____ you should be. _____ I love you here _____ by _____ me, _____ ba - by.
_____ will be _____ just the start. _____

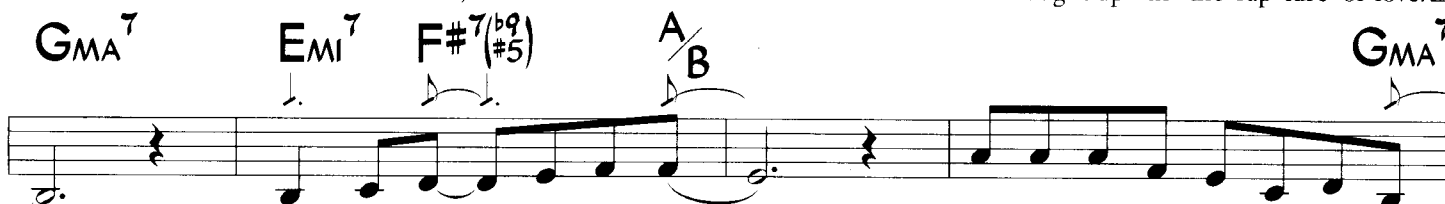


You let my love _____ fly _____ free - ly. _____ I want you in _____ my life _____ for all time. _____



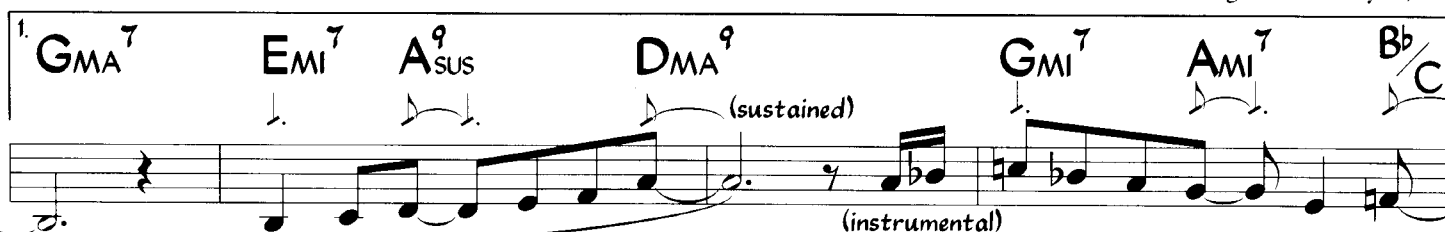
Ah, _____

Caught up in the rap-ture of love. _____



Noth - ing else _____ can com-pare. _____

When I feel the mag - ic of you, _____



ah. _____

(instrumental)

D.S. for solos al Coda
(optional: vocal 2nd x at letter A)
Original version: (no solo)
D.S. to letter B al 2nd ending al Coda

Vamp, solo & fade

B B_{SUS} $C\sharp$ $F\sharp^{7(5)}$ B_{MI}^9 E^{13} A_{MI}^9 D^9 G_{MA}^9 (etc.)

Charade

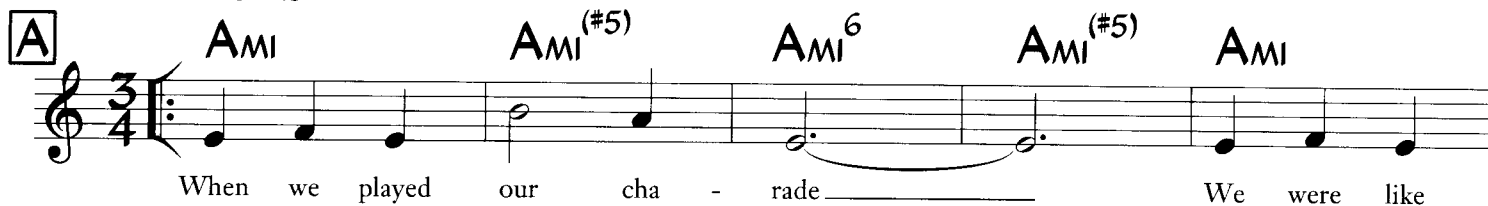
(from "Charade")

Music by Henry Mancini

Lyric by Johnny Mercer

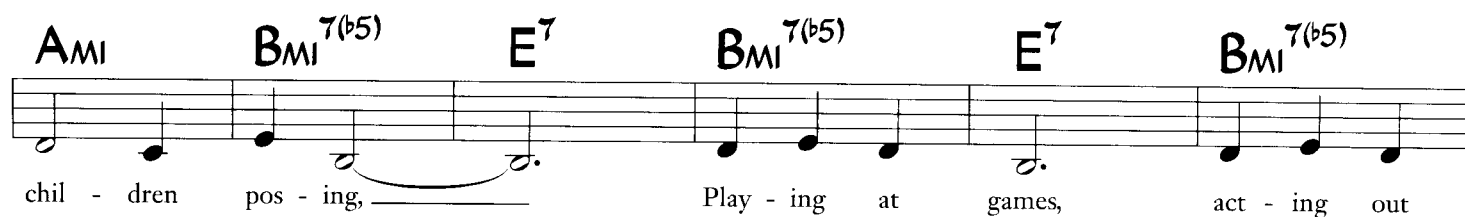
Medium Waltz

A A_{MI} $A_{MI}^{(\#5)}$ A_{MI}^6 $A_{MI}^{(\#5)}$ A_{MI}



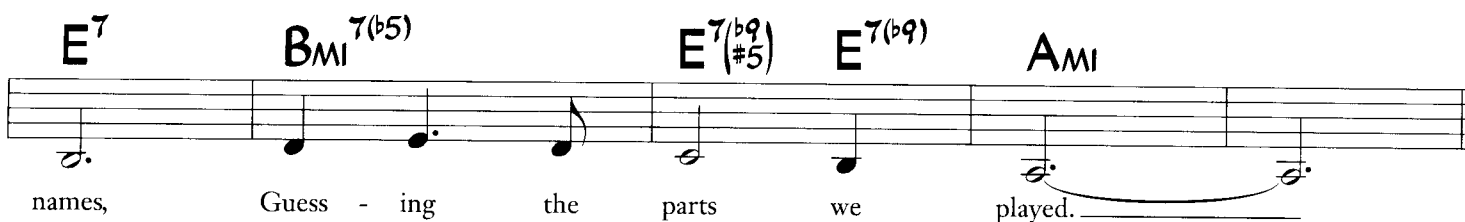
When we played our cha - rade

A_{MI} $B_{MI}^{7(b5)}$ E^7 $B_{MI}^{7(b5)}$ E^7 $B_{MI}^{7(b5)}$



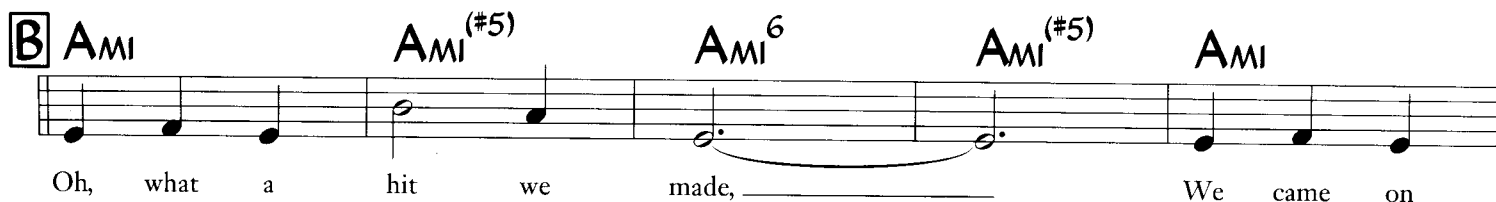
chil - dren pos - ing, Play - ing at games, act - ing out

E^7 $B_{MI}^{7(b5)}$ $E^{7(b9)}_{(\#5)}$ $E^{7(b9)}$ A_{MI}



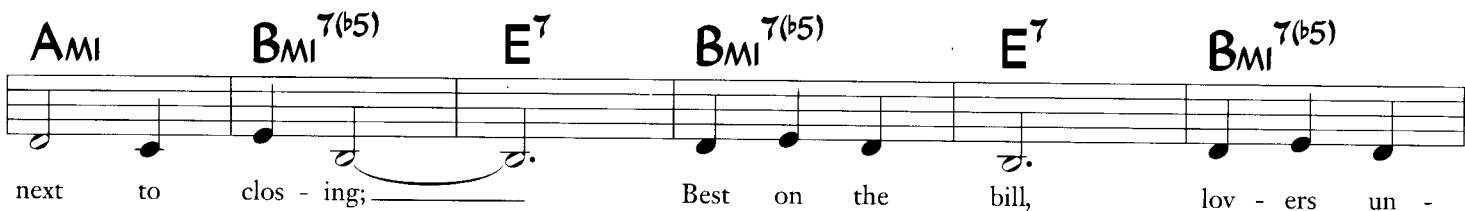
names, Guess - ing the parts we played.

B A_{MI} $A_{MI}^{(\#5)}$ A_{MI}^6 $A_{MI}^{(\#5)}$ A_{MI}



Oh, what a hit we made, We came on

A_{MI} $B_{MI}^{7(b5)}$ E^7 $B_{MI}^{7(b5)}$ E^7 $B_{MI}^{7(b5)}$



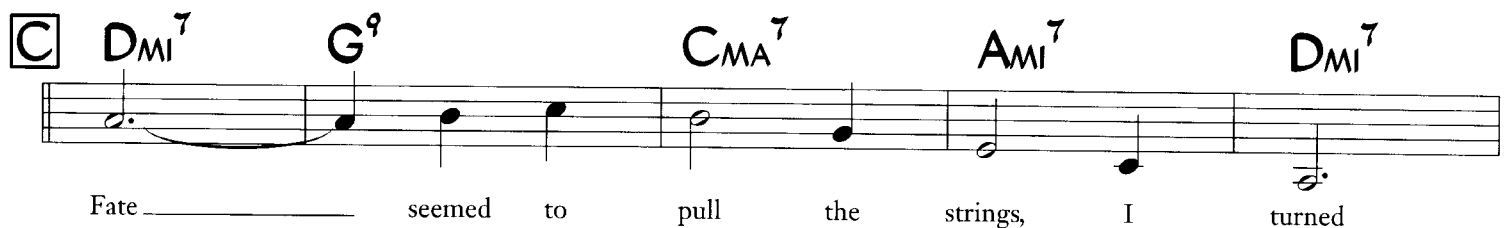
next to clos - ing, Best on the bill, lov - ers un -

E^7 $B_{MI}^{7(b5)}$ $E^{7(b9)}_{(\#5)}$ $E^{7(b9)}$ A_{MI}



til love left the mas - que - rade.

C D_{MI}^7 G^9 C_{MA}^7 A_{MI}^7 D_{MI}^7



Fate seemed to pull the strings, I turned

G^7 CMA^7 $A^{7(b9)}$ D_{MI}^7 G^9 CMA^7

and you were gone. _____ While _____ from the dark - ened

A_{MI}^7 $D^9(13)$ $B_{MI}^{7(b5)}$ E^7

wings the mu - sic box played on. _____

$\square$ A_{MI} $A_{MI}^{(\#5)}$ A_{MI}^6 $A_{MI}^{(\#5)}$ A_{MI}

Sad lit - tle se - re - nade, _____ Song of my

A_{MI} $B_{MI}^{7(b5)}$ E^7 $B_{MI}^{7(b5)}$ E^7

heart's com - pos - ing; _____ I hear it still,

$B_{MI}^{7(b5)}$ E^7 $B_{MI}^{7(b5)}$ 1. and solos $E^{7(b9)}(\#5)$ $E^{7(b9)}$ A_{MI} $E^{7(b9)}$

I al - ways will, Best on the bill cha - rade.

Last x $E^{7(b9)}(\#5)$ $E^{7(b9)}$ A_{MI}

bill _____ cha - rade. _____

The Christmas Waltz

Music by Jule Styne
Lyric by Sammy Cahn

Medium

(C⁹_{SUS}) (C⁹(#5)) (A^{MI}7)
(F^{MA}7) D^{7(b9)} G^{MI}7 C^{7(b9)}
 Frost - ed win - dow panes, can - dles gleam - ing in - side, paint - ed

(D^{MI}7) F^{MA}7 (D^{MI}7/C^{7(b9)}) E^{MI}7(b5) A^{7(b9)} D^{MI}7 F⁶ D^{MI}7
 can - dy canes on the tree; San - ta's on his way, he's

G^{MI}7 C⁹ A^{MI}7 D^{MI}7 G⁷ C⁷ C⁹_{SUS} C⁹(#5)
 filled his sleigh with things, things for you and for me. It's that

B *F^{MA}7 D^{7(b9)} G^{MI}7 C⁷ (D^{MI}7) F^{MA}7*
 time of year when the world falls in love. Ev - 'ry song you hear

(D^{MI}7/C^{7(b9)}) D^{7(b9)} E^{MI}7(b5) A^{7(b9)} D^{MI}7 F⁶ D^{MI}7 G^{MI}7
 — seems to say: "Mer - ry Christ-mas, may your New Year

*C⁹ * A^{MI}7(b5) D^{7(b9)} (C⁹) (C⁹) C⁹ C¹³*
 dreams come true." And this song of mine, in three -

A^{MI}7 D^{7(b9)} G⁹ (C⁹_{SUS}) D^{b9} G^{b9}
 quar - ter time, wish - es you and yours the same thing

F⁶ (C⁹_{SUS}) C⁹(#5)
 too. (Frost - ed)

* In some versions the last 2 bars of letter B are expanded to 4 bars (with no fermatas).

Close Enough For Love

(from "Agatha")

Music by Johnny Mandel

Lyric by Paul Williams

Ballad (F_{MI}⁷ D_{MI}^{7(b5)})

A F_{MI}F_{MI}⁷F_{MI}⁶ G^{7(#9)} C⁹_{SUS} C^{7(b9)} F_{MI}⁷ B_b⁹ E_b⁷_{SUS} E_b^{7(b9)} A_b¹³ A_b^{7(b9)}

You and I, an un-matched pair, took the time to touch, to share.

D_b^{6/9} B_b_{MI}⁷ G¹³ D_b⁹/G C¹³ F¹³ C_b⁹/F B_b¹³ E_b⁹_{SUS} E_b^{7(b9)} A_b¹³ A_b^{13(b9)}

Worlds a-part the night we met, we braved the odds and won the bet. Not

D_b^{6/9} G¹³ G_{MI}^{7(b5)} C^{7(b9)} F_{MI} D^{7(#9)} G^{7(b9)} C⁷_{SUS}

per-fect yet, but close e-nough for love.

(F_{MI}⁷ D_{MI}^{7(b5)})

B F_{MI}F_{MI}⁷F_{MI}⁶ G^{7(#9)} C⁹_{SUS} C^{7(b9)} F_{MI}⁷ B_b⁹ E_b⁷_{SUS} E_b^{7(b9)} A_b¹³ A_b^{7(b9)}

How old fash-ioned pure ro-mance. Shared a kiss and shared a dance.

D_b^{6/9} B_b_{MI}⁷ G¹³ D_b⁹/G C¹³ F¹³ C_b⁹/F B_b¹³ E_b⁹_{SUS} E_b^{7(b9)} A_b¹³ A_b^{13(b9)}

Shared the bod-y and bou-quet. We'll taste the wine an-oth-er day, When

D_b^{6/9} G¹³ G_{MI}^{7(b5)} C^{7(b9)} F_{MI} **C** C_{MI}⁷ F^{7(b9)}

you and I are close e-nough for love. Not just lov-ers,

B_b_{MI}⁷ (E^{9(b5)}) E_b⁹_{SUS} E_b^{7(b9)} A_b_{MA}⁷ F_{MI}⁷ D_{MI}^{7(b5)} G⁹_{SUS} G^{7(b9)}

more than friends. Who knows where one starts, one ends. Trac-ing lives through

(E_{MI}⁷ A_{MI}⁷)

E_{MI}⁷ (B_b¹³) A¹³ D_{MI}⁷ G¹³ C¹³ D_b^{13(#11)}/G C^{7(b9)}_{SUS} C^{7(#5)} C⁷

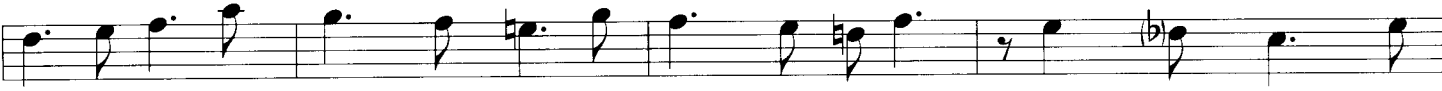
sleep-less nights, that I'll re-mem-ber al-ways, al-ways.

D (F_{MI}⁷ D_{MI}^{7(b5)}) F_{MI} / E_b D^{7(#9)} G^{7(#9)} C⁹_{SUS} C^{7(b9)} F_{MI}⁷ B_b⁹ E_b⁹_{SUS} E_b^{7(b9)} A_b¹³ A_b^{13(b9)}



Long good-byes and tear - ful looks hold up well in poems and books, but

D_b^{6/9} B_b_{MI}⁷ G¹³ D_b⁹ / G C¹³ F¹³ C_F^{b9} B_b¹³ E_b⁹_{SUS} E_b^{7(b9)} A_b¹³ A_b^{13(b9)}



you and I have life to hold, the great - est stor-y nev - er told. Not

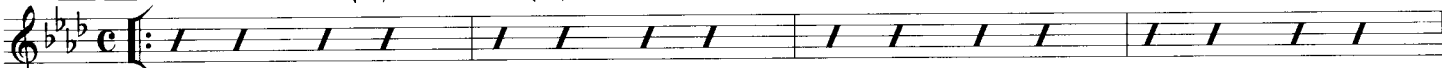
D_b^{6/9} G¹³ G_{MI}^{7(b5)} C^{7(b9)} F_{MI}^(add 9) (D^{7(#9)} G^{7(b9)} C⁷_{SUS})



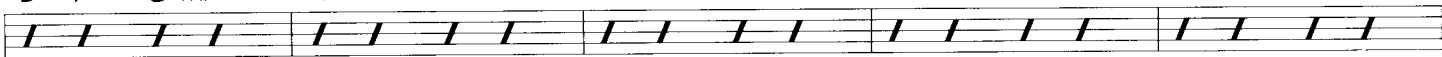
per - fect yet, but close e - nough for love. _____

Simplified changes:

A **B** F_{MI}⁷ D^{7(#9)} G^{7(#9)} C^{7(b9)} F_{MI}⁷ B_b⁹ E_b⁷ A_b⁷



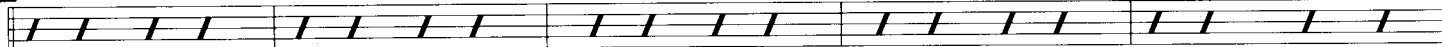
D_b^{6/9} B_b_{MI}⁷ G⁷ C⁷ F⁷ B_b⁷ E_b⁷ A_b⁷ D_b^{6/9} G⁷



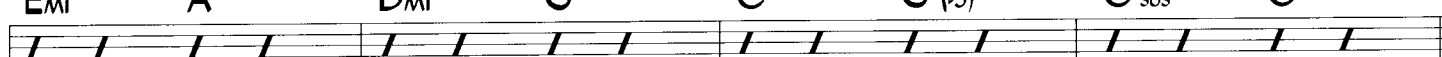
G_{MI}^{7(b5)} C^{7(b9)} ¹F_{MI} D^{7(#9)} G^{7(b9)} C⁷_{SUS} ²F_{MI}



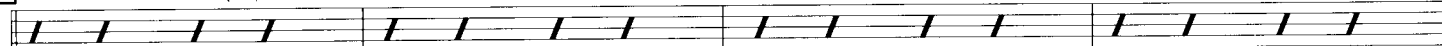
C C_{MI}⁷ F^{7(b9)} B_b_{MI}⁷ (E^{9(b5)}) E_b⁹_{SUS} E_b^{7(b9)} A_b_{MA}⁷ F_{MI}⁷ D_{MI}^{7(b5)} G⁹_{SUS} G^{7(b9)}



E_{MI}⁷ A^{7(b9)} D_{MI}⁷ G⁷ C⁷ G^{7(b9)} C^{7(b9)}_{SUS} C^{7(#5)}



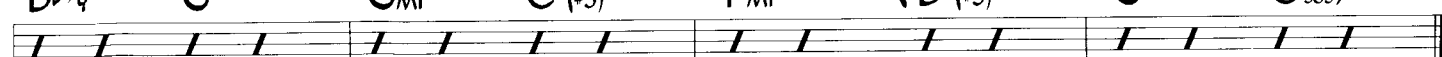
D F_{MI}⁷ D^{7(#9)} G^{7(#9)} C^{7(b9)} F_{MI}⁷ B_b⁹ E_b⁷ A_b⁷



D_b^{6/9} B_b_{MI}⁷ G⁷ C⁷ F⁷ B_b⁷ E_b⁷ A_b⁷



D_b^{6/9} G⁷ G_{MI}^{7(b5)} C^{7(b9)} F_{MI} (D^{7(#9)} G^{7(b9)} C⁷_{SUS})



Close To You

Music by Burt Bacharach
Lyric by Hal David

Medium Slow

(E^b13) (A) A^bMA⁹ (D^{MI}7(b5)) G⁷SUS G⁷ (C^{MI}9) G^{MI}7 G^b13 C^{MI}7 / / B^b

Why do birds sud-den-ly ap - pear ev - 'ry time you are near?

(F^{MI}9) A^bMA⁹ (B^b9SUS) F^{MI}7 (B^b7) (B^bMI7) E^b13

Just like me — they long to be close to you. — Why do

(D^{MI}7(b5)) A^bMA⁹ G⁷SUS G⁷ (C^{MI}9) G^{MI}7 G^b13 C^{MI}7 / / B^b

stars fall down from the sky ev - 'ry time you walk by?

(F^{MI}9) A^bMA⁹ (B^b9SUS) F^{MI}7 (B^b7) (B^bMI7) E^b13

Just like me — they long to be close to you. —

(B) A^bMA⁷ G^{MI}7

On the day that you were born the an - gels got to - geth - er and de - cid - ed to cre - ate a dream come

C⁹SUS C⁹ (F^{MI}7) A^bMA⁷ (F^{MI}7) A^b6

true. So, they sprink-led moon dust in your hair of gold and star-light in your eyes of

(D^{MI}7(b5)) B^b9SUS 8va--- , loco B^b9SUS / (B^b9 E^b13) (C) A^bMA⁹ G⁷SUS G⁷

blue. (optional) That is why all the { boys } in town fol - low

(C^{MI}9) G^{MI}7 G^b13 C^{MI}7 / / B^b F^{MI}9 A^bMA⁹ (B^b9SUS) F^{MI}7 (B^b7) B^b9SUS

you all a - round. Just like me — they long to be

$E^b_{MA}^9$ $(B^b_{MI}^7 E^b_{13})$ Coda

close to you. ____

Solo on ABC
After solos, D.C. al Coda

$(\text{Tag}) (F_{MI}^9)$ $A^b_{MA}^9$ B^b_{9sus} F_{MI}^7 B^b_7 B^b_{9sus} $E^b_{MA}^9$ $(B^b_{MI}^7 E^b_{13})$

Just like me ____ they long to be close to you. ____ **(Vamp & fade)**

* Optional Tag (F_{MI}^7)

$A^b_{MA}^9$ $E^b_{MA}^9$

Ah, ____ close to you. ____

Letter A, bars 2 & 3 and 10 & 11, and letter C, bars 2 & 3, are often performed as follows:

(E^b_{13}) **A** $A^b_{MA}^9$ G^7_{sus} G^7 G_{MI}^7 C_{MI}^7 (etc.)

Come Fly With Me

Music by
James Van Heusen
Lyric by Sammy Cahn

Freely
(Verse) (G⁷) C⁶ G⁷ C⁶ G⁷ C⁶ G⁷ C⁶ G⁷ A^{mi} 7

When dad and moth-er dis-cov-ered one an - oth-er, They dream-ed of the day when they

G F^{MA} 7 C⁶ E D^{mi} 7(b5) C D^{mi} C⁶ E F

Would love and hon-or and o - bey, And dur-ing all their mod-est spoon-ing,

G G⁹ F E^{mi} 7 A^{mi} C^{MA} 7 G F⁷ #mi 7(b5) C⁶ E

They'd blush and speak of hon-ey - moon-ing, And if your mem-o - ry re - calls,

D⁷ 3 D^{mi} 7 G⁷ C⁶ G⁷

They spoke of Ni - ag - 'ra Falls. But to - day, my dar-ling, to -

C⁶ A^{mi} E⁺ A^{mi} 7 D⁷ (Medium) G⁷ G⁷ sus G⁷

day, When you meet the one you love, you say: _____

(Medium) A G⁷ S C^{MA} 9 C⁶ E^{mi} 7 E^b 7 D^{mi} 7 G⁷

Come fly with me! Let's fly! Let's fly a - way! If

C^{MA} 7 C⁶ G^{mi} 9 C⁷ F^{MA} 9 B^b 9

you can use some ex - ot - ic booze, there's a bar in far Bom - bay, Come

C^{MA} 7 C⁶ F⁹ E⁷ A⁷ (b9) D⁹ G¹³

fly with me! Let's fly! Let's fly a - way! Come

C^{MA} 9 C⁶ E^{mi} 7 E^b 7 D^{mi} 7 G⁷

fly with me! Let's float down to Pe - ru! In

C^{MA} 7 C⁶ G^{mi} 9 C⁷ F^{MA} 9 B^b 9

Lla - ma Land there's a one man band and he'll toot his flute for you, Come

C_{MA}^7 C^6 F^9 $(G_{SUS}^9 G^{7(b9)})$ C^6 / $(D^{7(b9)} G_{SUS}^7)$ C^6 optional break-----

fly with me! — Let's take — off in — the blue! —

(Once I get you)

(A_{bMA}^7) F_{MI}^7 B_{bMI}^9 E_{b7}^7
B A_b A_b^+ D_{bMA}^7 D_b^6

Up there, — Where the air is rar - i - fied, —

B_{bMI}^7 E_{b7}^7 A_b^6 (B_{bMI}^7) E_{b9SUS}^9

We'll just glide, — star - ry eyed, — (Once I get you)

(A_{bMA}^7) A_b^+ A_b^6 G_{MA}^7 G_{MA}^7 E_{MI}^7 $(E^{7(b9)})$

Up there, — I'll be hold - ing you so near, —

A_{MI}^7 D^7 G^7 G_{SUS}^7 G^7 (B_{b7}/A_b) D_{MI}^7/A $G^{7(b9)}$

You may hear — An - gels cheer, 'cause — we're to - geth - er.

C C_{MA}^9 C^6 E_{MI}^7 E_{b7}^7 D_{MI}^7 G^7

Weath-er wise — it's such — a love - ly day! — Just

C_{MA}^7 C^6 G_{MI}^9 C^7 F_{MA}^9 B_{b9}

say the words — and we'll beat the birds — down to A - ca - pul - co Bay. It's

(C^7) $B^{7(b5)}$ $B_{b7(13)}$ A^7 $(E_{MI}^{7(b5)})$ B_{b9} $A^{7(b9)}$

per - fect for — a fly - ing hon - ey - moon, they say, Come

D^9 D_{MI}^7 G^9 C^6 $(D_{MI}^7 G^7)$

fly with me! — Let's fly! — Let's fly — a - way! **(fine)**

Come

Solo on ABC
 After solos. D.S. al fine

The Continental

Music by Con Conrad
Lyric by Herb Magidson

Medium

(Intro) $E^b_{MA} \text{ } ^7 E^b \text{ } ^7$ $F_{MI} \text{ } ^7 B^b_{MI} \text{ } ^7$ $E^b_{MA} \text{ } ^7 E^b \text{ } ^7$ $F_{MI} \text{ } ^7 B^b_{MI} \text{ } ^7$ (etc.) Beau - ti - ful mu - sic! rhy - thm!

$F_{MI} \text{ } ^7 B^b_{MI} \text{ } ^7$ $E^b_{MA} \text{ } ^7 E^b \text{ } ^7$ 1. $F_{MI} \text{ } ^7 B^b_{MI} \text{ } ^7$ 2. $F_{MI} \text{ } ^7 B^b \text{ } ^7$
Dan - ger - ous It's some-thing

A $F_{MI} \text{ } ^7$ $B^b \text{ } ^7$ E^b_6 $C^{7(b9)}$ $F_{MI} \text{ } ^7$ $B^b \text{ } ^7$
dar - ing, The Con - ti - nen - tal, A way of danc - ing that's real - ly ul - tra
pas - sion, An in - vi - ta - tion to moon - light and ro -

$E^b_{MA} \text{ } ^7 C^{7(b9)}$ $F_{MI} \text{ } ^7$ $B^b \text{ } ^7$ E^b_6 $C_{MI} \text{ } ^7$ $F_{MI} \text{ } ^7$ $B^b^{7(b9)}$
new. It's ver - y sub - tle, Be - cause it does what you want it to
mance. It's quite the fash - ion, The Con - ti - nen - tal, Be - cause you tell of your love while you

1. $E^b_{MA} \text{ } ^7 E^b \text{ } ^7$ $F_{MI} \text{ } ^7 B^b_{MI} \text{ } ^7$ $E^b_{MA} \text{ } ^7 E^b \text{ } ^7$ $F_{MI} \text{ } ^7 B^b \text{ } ^7$ 2. E^b $E^b \text{ } ^7$
do. It has a dance. Your

B $A^b_{MI} \text{ } ^7$ $D^b_9 \text{ } ^9 \text{ } ^7$ $D^b \text{ } ^7$ $G^b_{MA} \text{ } ^7$ $G^b \text{ } ^7$ $E^b \text{ } ^7$ $A^b_{MI} \text{ } ^7$
lips whis - per so ten - der - ly, Her eyes

$D^b_9 \text{ } ^9 \text{ } ^7$ $D^b \text{ } ^7$ $F_{MI} \text{ } ^7$ $B^b \text{ } ^7$ **C** $F_{MI} \text{ } ^7$ $B^b \text{ } ^7$
an - swer your song. Two bod - ies sway - ing, The Con - ti -

E^b_6 $C^{7(b9)}$ $F_{MI} \text{ } ^7$ $B^b \text{ } ^7$ $E^b_{MA} \text{ } ^7 C^{7(b9)}$
nen - tal, And you are say - ing just what you're think - ing of; So keep on

$F_{MI} \text{ } ^7$ $B^b \text{ } ^7$ E^b_6 $C_{MI} \text{ } ^7$ $F_{MI} \text{ } ^7$ $B^b^{7(b9)}$
danc - ing The Con - ti - nen - tal, For it's the song of ro - mance and of

Solos E_b^6 $C^{7(b9)}$ **Last x** E_b^6 E_b^7 E A_b^6 $(B_b^{MI^7} E_b^{7(b9)})$

love. (optional D.S. for solos) love. You kiss _____ while you're

A_b^6 $(B_b^{MI^7} E_b^7)$ A_b^6 $A^{\circ 7}$

danc - ing; _____ it's con - ti - nen - tal it's con - ti -

$B_b^{MI^7}$ $F^{7(b9)}$ $B_b^{MI^6}$ $(C^{MI^7(b5)} F^{7(b9)})$ $B_b^{MI^6}$

nen - tal. You sing _____ while you're danc - ing; _____

$(C^{MI^7} F^{7(b9)})$ $B_b^{MI^7}$ E_b^9 A_b^6/C $B^{\circ 7}$ $B_b^{MI^7} E_b^7$

_____ your voice is gen-tle and sen - ti - men-tal. You'll

F A_b^6 $E_b^{7(b9)}$ A_b^6 $E_b^{7(b9)}$ $C^{MI^7(b5)}$ $F^{7(b9)}$ $B_b^{MI^7}$ $F^{7(b9)}$

know be - fore the dance is through _____ That you're in love with

$B_b^{MI^7}$ $F^{7(b9)}$ $B_b^{MI^7}$ E_b^7 G A_b^6 $(B_b^{MI^7} E_b^{7(b9)})$

her and she's in love with you. _____ You'll find _____ while you're

A_b^6 A_b^6 $A^{\circ 7}$ E_b^9/B_b $A^{\circ 7}$ E_b^9/B_b

danc-ing, _____ That there's a rhy - thm in your heart and soul; _____ A cer-tain rhy - thm that you

$A^{\circ 7}$ E_b^9 $B_b^{MI^7}$ E_b^9 $A_b^{MA^7} A_b^7$ $B_b^{MI^7} E_b^{MI^7}$

can't con-trol, _____ And you will do The Con - ti - nen - tal all _____ the time. optional back to letter E for solo

$A_b^{MA^7} A_b^7$ $B_b^{MI^7} E_b^{MI^7}$ $A_b^{MA^7} A_b^7$ $B_b^{MI^7} E_b^{MI^7}$ $A_b^{MA^7} A_b^7$

(etc.) Beau - ti - ful mu - sic! _____

$B_b^{MI^7} E_b^{MI^7}$ $A_b^{MA^7} A_b^7$ $B_b^{MI^7} E_b^7$ A_b^6 E_b^7 A_b^6

Dan-ger - ous rhy - thm! _____

Cotton Tail

(a.k.a. Cottontail)

Duke Ellington

Medium Up Tempo

A Bb^6 GMI^7 CMI^7 F^7 Bb^6 GMI^7 CMI^7 F^7 Bb^6 Bb^7/D

Eb^6 E^o7 Bb^6/F Bb^6 (GMI^7) CMI^7 Bb^6 $(F^7(\#5))$ Bb^6/F GMI^7 CMI^7 F^7 $Bb^6/$

B (Ad lib) (AMI^7) D^7 DMI^7 G^7 GMI^7 C^7 CMI^7 F^7 D^7 G^7 C^7 F^7

C Bb^6 GMI^7 CMI^7 F^7 Bb^6 GMI^7 CMI^7 F^7 Φ

Bb^6 Bb^7/D Eb^6 E^o7 Bb^6/F GMI^7 CMI^7 F^7 $Bb^6/$

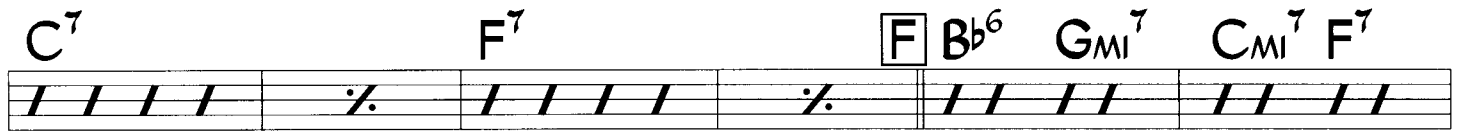
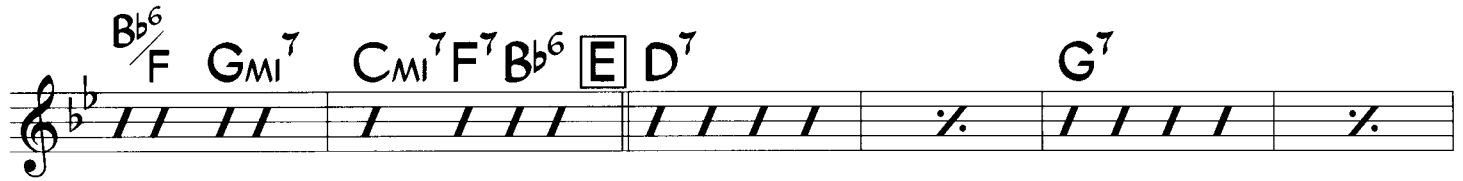
(On cue) (Optional "Interlude")

D Bb^o7 (8va optional)

Bb^o7 Bb^o7 F^7

(Solo, etc.) Bb^6 GMI^7 CMI^7 F^7 Bb^6 GMI^7 CMI^7 F^7 Bb^6 Bb^7 Eb^6 E^o7

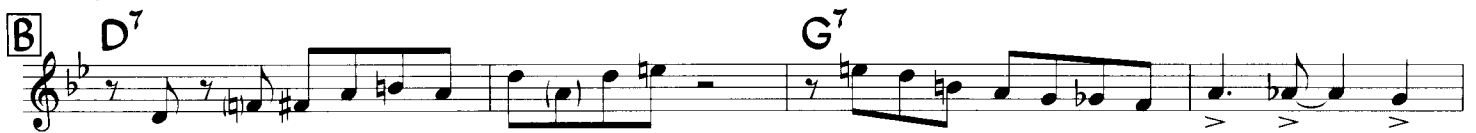
Solo on AABC
On cue, go on



D.C. for more solos (AABC)
After solos, D.C. al Coda



* Kenny Clarke plays letter B, the bridge, like this:



Crazy He Calls Me

Music by Carl Sigman
Lyric by Bob Russell

Medium Ballad

(C⁹_{SUS}) [A] F^{MA}7 G^{MI}7 A^{MI}7 (B^b9(#11)) G^{MI}7

I say I'll move the moun - tains, and I'll move the moun - tains,

F^{MA}9 B^b9(#11) A^{MI}7 D⁹ G^{MI}7 C⁹(#11) B^b7

If he wants them out of the way. Cra - zy, he calls me,

A^{MI}7 (E^b7) D⁷ G^{MI}7 D⁷(b9) G^{MI}7 C⁷(b9)

Sure I'm cra - zy, cra - zy in love, I'd say. _____ I

F^{MA}7 G^{MI}7 A^{MI}7 (B^b9(#11)) G^{MI}7

say I'll go through fi - re, and I'll go through fi - re,

F^{MA}9 B^b9(#11) A^{MI}7 D⁹ G^{MI}7 C⁹(#11) B^b7

As he wants it, so shall it be. Cra - zy, he calls me,

A^{MI}7 (E^b7) D⁷ G^{MI}7 C¹³(b9) F⁶ / (C^{MI}7 F⁷)

Sure I'm cra - zy, cra - zy in love, you see. _____

[B] B^bMI⁷ E^b7 (C^{MI}7) A^bMA⁷ F^{MI}7 D^{MI}9 G⁷(#5) (E^{MI}7) C⁶/9 A⁷(b9)

Like the wind that shakes the bough, he moves me with his smile. The

D^{MI}9 G⁷(b9) E^{MI}7 A^{MI}7 D^{MI}7 G⁹ G^{MI}9 C¹³

dif - fi - cult I'll do right now, The im - pos - si - ble will take a lit - tle while. I

C

F_{MA}^7 G_{MI}^7 A_{MI}^7 $(B^{\flat 9(\sharp 11)})$ G_{MI}^7

say I'll care for - ev - er, and I mean for - ev - er

F_{MA}^9 $B^{\flat 9(\sharp 11)}$ A_{MI}^7 D^9 G_{MI}^7 $C^{9(\sharp 11)}$ $B^{\flat 7}$

If I have to hold up the sky. Cra - zy, he calls me,

A_{MI}^7 $(E^{\flat 7})$ D^7 G_{MI}^7 $C^{13(\flat 9)}$ F^6 (C_{SUS}^9)

Sure I'm cra - zy, cra - zy in love am I. _____

Crazy Rhythm

(from "Here's How")

Music by Joseph Meyer
& Roger Wolfe Kahn
Lyric by Irving Caesar

Bright

(Verse)



I feel like the Em-per-or Ne-ro when Rome was a ve-ry hot
Ev-'ry Greek, each Turk and each La-tin, the Russ-ians and Pruss-ians as



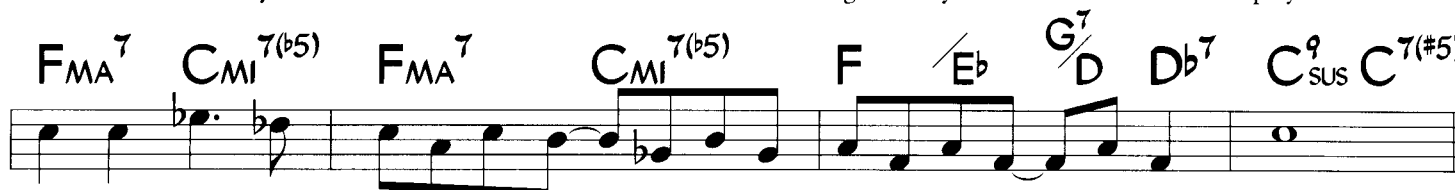
town. Fath-er Knick-er-bock-er, for-give me, I
well, When they seek the lure of Man-hat-tan, are



play while your ci-tty burns down. Through all it's night life I
sure to come un-der your spell. Their na-tive folk songs they



fid-dle a-way. It's not the right life, but think of the pay.
soon throw a-way. Those Har-lem smoke songs they soon learn to play.



Some day I will bid it good-bye, I'll put my fid-dle a-way and I'll say:
Can't you fall for Car-ne-gie Hall; Oh, Dan-ny, call it a day and we'll say:

(Bright)

(Bb9)

AMI7



Cra-zy Rhy-thm, here's the door-way, I'll go my way,



you'll go your way, Cra-zy Rhy-thm, from now on we're



through. Here is where we have a show-down,

(A_{MI}⁷ F⁶ D_{MI}⁷ F_{MA}⁷ D_{MI}⁷ G_{MI}⁷)
 I'm too high - hat, you're too low - down, Cra - zy Rhy - thm,
 C^{7(b9)} F⁶ (D_b^{o7}) **B** C_{MI}⁷
 here's good-bye — to you. They say that when a high - brow
 F⁷ B_{MA}⁹ B_b⁶ B_{MI}⁷ (B_bMI⁶)
 meets a low - brow walk-ing a - long Broad - way, Soon the high - brow
 E_b⁹ A^{7(#5)} D⁹ G^{7(#5)} C⁹
 he has no — brow. Ain't it a shame, and you're to blame.
C F⁶ (D_{MI}⁷) G⁹
 What's the use of Pro - hi - bi - tion? You pro - duce the
 (A_b⁷ G⁹ G⁷ C⁹_{SUS} G_{MI}⁷ C⁷ D_b⁷ C⁷)
 same con - di - tion. Cra - zy Rhy - thm, I've gone cra - zy,
 F⁶ (D^{7(b9)} G_{MI}⁷ C^{7(b9)})
 too. (fine) Solo on ABC
 After solos, D.S. al fine

Bars 1-4 & 9-12 of letter A are sometimes played with these chords:

F⁶ B_b^{9(#11)}

Cute

Medium

Neal Hefti

[A] Bb^6 A_{MI}^7 A^9 G_{MI}^9 $C^{9(\#5)}$ F_{MA}^9 (dr. fill)

(dr. brushes)

Bb^6 A_{MI}^7 A^9 G_{MI}^9 $C^{9(\#5)}$ F^9 (dr. fill)

(C_{MI}^7)

Bb_{MA}^7 A_{MI}^7 G_{MI}^7 Bb_{MI}^6 (dr. fill) F_{MA}^7 Bb^6 $A^{7(b9)}$ D_{MI}^7 (dr. fill)

(on D.S. go to 2nd ending)

1. D_{MI}^6 D_{MI}^7 $B_{MI}^{7(b5)}$ B_{MI}^9 E^9 A_{MA}^9 (dr. fill)

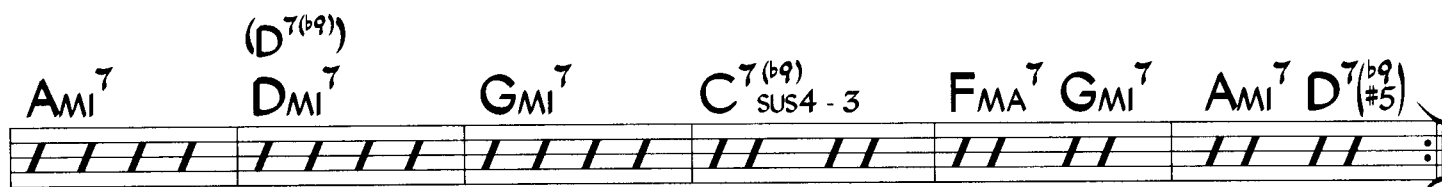
2. Bb^6 A_{MI}^7 $A^{9(\#11)}$ G_{MI}^7 $C^{7(b9)}$ F^6 (dr. fill)

(Solos)

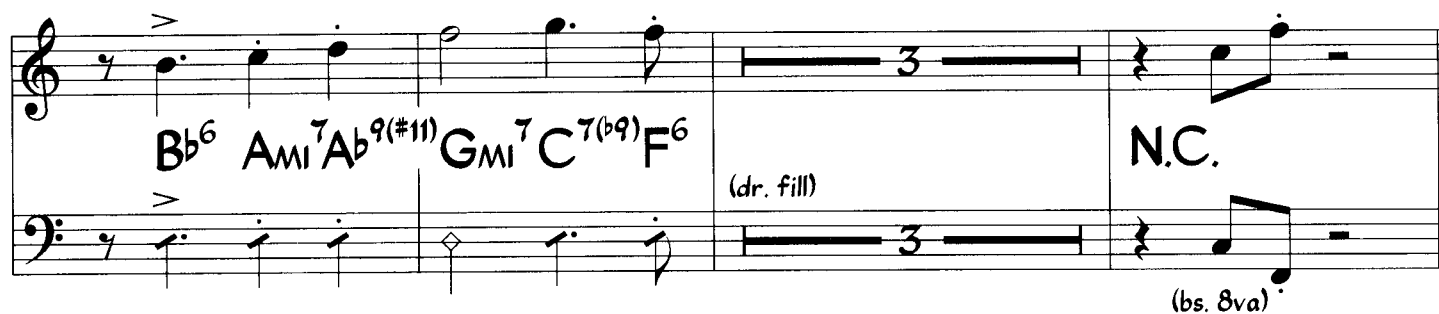
[B] G_{MI}^7 C^7 A_{MI}^7 D^7 G_{MI}^7 C^7

C_{MI}^7 F^7 Bb_{MA}^7 E^9 A_{MI}^7 D_{MI}^7 ($D^{7(b9)}$)

$B_{MI}^{7(b5)}$ $E^{7(\#5)}$ A_{MA}^7 $A_{MI}^{7(b5)}$ A^9 **[C]** G_{MI}^7 C^7



Repeat BC for solos
After solos, D.C. al 2nd ending al Coda



Dancing In The Dark

Ballad or Medium*

Music by Arthur Schwartz

Lyric by Howard Dietz

A C_{MA}^7 $C^{\circ 7}$

Danc - ing in the dark Till the tune ends, We're

D_{MI}^7 $(D_{MI}^7(b5))$ F_{MI}^6 $D_{MI}^7(b5)$ F_{MI}^6 $G^7(b9)$

danc - ing in the dark And it soon ends. We're

C_{MA}^7 $(G^7(\#5))$ C_{MI}^7 $E_{MI}^7(b5)$ G_{MI}^7 $A^7(b9)$

waltz - ing in the won - der of why we're here.

$D_{MI}^7(b5)$ (trill) $(D_{MI}^7(b5))$ A^b9 $G^7(b9)$

Time hur - ries by, we're here and gone.

B C_{MA}^7 $C^{\circ 7}$

Look - ing for the light Of a new love to

D_{MI}^7 $(D_{MI}^7(b5))$ F_{MI}^6 $D_{MI}^7(b5)$ F_{MI}^6 $G^7(b9)$

bright - en up the night, I have you, love, And

C_{MA}^7 $(G^7(\#5))$ C_{MI}^7 $(G_{MI}^7(b5))$ G_{MI}^7 $G^7(b9)$

we can face the mu - sic to - geth - er,

(C^6) E^b6 D^7 D^bMA^7 $(D_{MI}^7(b5))$ $G^7(b9)$ C^6 (D_{MI}^7) $G^7(b9)$

C^6 $D_{MI}^7(b5)$ $G_{SUS}^7(b9)$ C^6 (D_{MI}^7) $G^7(b9)$

Danc - ing in the dark. *(fine)* Solo on AB

After solos, D.C. al fine

(see page 2 for optional Interlude)

* Also played as a Samba.

(Optional Interlude)

(E^bMA⁷ A^b(add 9) / C FMI⁹ B^b_{SUS}⁹ E^b(add 9) / A^b A^b(add 9) / C C^bMA⁷(add 6) B^b_{SUS}⁹)
 * CMI⁷ A^b / C A^b / C CMI⁷ CMI⁷ A^b / C FMI⁷ / A^b DMI⁷(b5))
 What though love is old? What though song is old?
 (B^b_{SUS}⁹ E^b<sub>6/9 A^bMA⁷ E⁹_{SUS} A⁹MA⁹)
 G⁷ CMI⁷ / G DMI⁷(b5) G⁷(b9) CMA⁷ C⁶ C⁺ C)
 Through them we can be young.
 (AMI⁹ A^b_{SUS}¹³ A^b¹³ D^b_{SUS}¹³ G^bMA⁹ B¹³_{SUS} B⁹MI⁹ E⁷(#9))
 CMI⁷ A^b / C A^b / C CMI⁷ E^b G⁷ / D CMI⁷(MA⁷) CMI⁷)
 Hear this heart of mine. Make yours part of mine.
 (AMI¹¹ A^bMA⁷(#11) G⁷_{SUS}(b9) G⁷(b9))
 D⁷(b9) D⁷ DMI⁷(b5) G⁷(#5) G⁷)
 Dear one, tell me that we're one.</sub>

D.C. al fine

* Alternate chords for the Interlude are Fred Hersch's.
 He plays the Interlude like this:

E^bMA⁷ A^b(add 9) / C FMI⁹ B^b_{SUS}⁹ E^b(add 9) / A^b A^b(add 9) / C C^bMA⁷(add 6) B^b_{SUS}⁹
 B^b_{SUS}⁹ E^b_{6/9 A^bMA⁷ E⁹_{SUS} A⁹MA⁹ (etc.)}

Most jazz performers (and others) do not include the Interlude.

Dancing On The Ceiling

(from "Evergreen")

Music by Richard Rodgers

Lyric by Lorenz Hart

Freely

(Verse)

F⁶ / A **A^b7**

The world is lyr - i - cal Be - cause a mir - a - cle
At night I creep in bed And nev - er sleep in bed,

G^M7 **C⁷** **F⁶/₉** **F^M6**

Has brought my lov - er to me. Though he's some oth - er
But look a - bove in the air. And to my great - est

C^{7(b9)} **C^{7(b9)}** **G^{7(b9)} / C^{7(b9)}** **C^{7(b9)}** **F⁶**

place, his face I see.
joy, my boy is there.

*** A^M** **G** **F[#]M^{7(b5)}** **G^M7** **C⁹**

It is my prince who walks in - to my dream and talks.

(Medium or Ballad) **A** **F⁶/₉** **(C^M7 A^{7(#5)})** **F^{7(#5)}** **(C⁹ B^b6 B^o7)** **A^M7 C⁶** **A^bM⁷ D^{13(b9)}**

He danc - es o - ver - head on my ceil - ing, near my bed,

G^M7 C⁷ **A^M7 D^{7(b9)}** **G^M7 C^{7(b9)}** **F⁶ / G^M7 C^{7(b9)}**

In my sight, Through the night.

F⁶/₉ **(C^M7 A^{7(#5)})** **F^{7(#5)}** **(C⁹ B^b6 B^o7)** **A^M7 C⁶** **A^bM⁷ D^{13(b9)}**

I try to hide in vain un - der - neath my coun - ter - pane.

* In Frank Sinatra's performance, the last four bars of the verse are omitted.

G_{MI}^7 C^7 A_{MI}^7 $D^{7(b9)}$ G_{MI}^7 $C^{7(b9)}$ F^6
 There's my love up a - bove.

[B] (Bb^6) G_{MI}^7 E_b^9 C_{SUS}^9 $C^{7(b9)}$ F_{MA}^7 $(D^{7(b9)})$ C_{MI}^7 $F^{7(b9)}$
 I whis - per "Go a - way, my lov - er, It's not fair." _____

(G_{MI}^7) Bb^6 C_{SUS}^9 E_b^9 $C^{7(b9)}$ A_{MI}^7 $D^{7(b9)}$ G_{MI}^7 $C^{7(b9)}$
 But I'm so grate - ful to dis - cov - er He's still there. _____

[C] $F^{6/9}$ (C_{MI}^7) $F^{7(\#5)}$ $A^{7(\#5)}$ Bb^6 (C^9) $B^{\circ 7}$ A_{MI}^7 C^6 $A_b_{MI}^7$ $D^{13(b9)}$
 I love my ceil - ing more since it is a danc - ing floor

G_{MI}^7 C_{SUS}^9 $C^{7(b9)}$ F^6 $(D^{7(b9)})$ G_{MI}^7 $C^{7(b9)}$
 Just for _____ my love. (fine)

Solo on ABC.
 After solos, D.S. al fine

Day In, Day Out

Music by Rube Bloom
Lyric by Johnny Mercer

Medium or Bright (C⁶ F⁷ E_{MI}⁷ A^{7(b9)})
G^{7(#5)} **A** C⁶ (C^{#o7}) D_{MI}⁷ G⁹

Day in, _____ day out _____ The

C⁶ D_{MI}⁷ D^{#o7} C⁶/E E_{MI}⁷ (A_{MI}⁷) E^{b o7}

same old hoo - doo fol - lows me a - bout, _____ The same old

(G⁷/D) D_{MI}⁶ G⁷ ³ D_{MI}⁷ G⁹ ³

pound - ing in my heart when - ev - er I think of you _____ and dar - ling, I

D_{MI}⁷ G⁹ ³ E_{MI}⁷ A^{7(b9)} D_{MI}⁹ G⁷

think of you _____ day in and day out. _____ Day

B (C⁶ F⁷ E_{MI}⁷ A^{7(b9)}) C⁶ (C^{#o7}) D_{MI}⁷ G⁹

out, _____ day in, _____ I

C⁶ D_{MI}⁷ D^{#o7} C⁶/E (E_{MI}⁷ C_{MI}⁹) A_{MI}⁷ F⁹ D^{7(b9)}

need - n't tell you how my days be - gin. _____ When I a -

G⁶ (A^{b13}) D_{MI}⁷ G⁶ (A^{b13}) D_{MI}⁷

wake I a - wake - en with a tin - gle, one pos - si - bil - i - ty in view,

(E_{MI}⁷ A_{MI}⁹) E^{b MI}⁷ D^{7(b9)} (D^{#5}) D_{MI}⁷ G⁹

That pos - si - bil - i - ty of may - be see - ing you. _____ Come

[C]

rain, _____ come shine, _____ I

meet you and to me the day is fine, _____ Then I

kiss your lips _____ and the pound-ing be - comes _____ the o - cean's

roar, _____ A thou - sand drums. _____ Can't you

see it's love, _____ can there be an - y doubt, _____ when there it

is, day in, day out.

* Often performed:

A^9 $A^{7(b9)} / A^{7(b9)}$ $D^7 / F\#$

** Often performed:

E_{MI}^7 $A^{7(b9)} / A^{7(b9)}$ $D^7 / F\#$

Letter A, bars 8-11, are originally written as follows. They are more often played as in the chart.

$E_{b\circ}^7$ D_{MI}^6 G^7 D_{MI}^7 (etc.)

Days Of Wine And Roses

(from "Days Of Wine And Roses")

Music by Henry Mancini

Lyric by Johnny Mercer

Medium Ballad
or Medium Up

(C⁷) [A] F^{MA} (C^{MI}⁶ E^b E^b9(#11)) D^{7(b9)} D⁹ D⁹ D^{7(b9)}

The days _____ of wine and ros - es _____ Laugh and

(B^bMI⁶ E^b9(#11)) E^b9

run a - way _____ Like a child at play, _____ Through the

(F^{MA}9 A^{MI}7 (A^{7(b9)}) D^{MI}7 (D^{7(b9)}) G^{MI}7 /F E^{MI}7(b5) A^{7(#5)})

mead - ow - land to - ward a clos - ing door, A door marked "Nev - er -

(D^{MI}7 E^{MI}7(b5) A^{7(b9)} D^{MI}9 G⁹ G⁹ G^{MI}7 C⁷)

more," That was - n't there be - fore. _____ The

[B] F^{MA} (C^{MI}⁶ E^b E^b9(#11)) D^{7(b9)} D⁹ D⁹ D^{7(b9)}

lone - ly night dis - clos - es _____ Just a

(B^bMI⁶ E^b9(#11)) E^b9

pass - ing breeze _____ Filled with mem - o - ries _____ Of the

(F^{MA}9 A^{MI}7 (A^{7(b9)}) D^{MI}7 /C B^{MI}7(b5) E^{7(b9)}(#5))

gold - en smile that in - tro - duced me to _____ The

A^{MI}7 D^{MI}7 G^{MI}9 C⁹ F⁶ (G^{MI}7 C⁷)

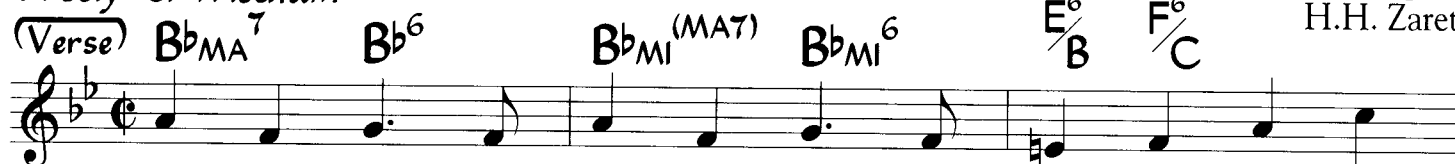
days of wine and ros - es and you.

Dedicated To You

Sammy Cahn
Saul Chaplin
H.H. Zaret

Freely or Medium

(Verse)



All I am or hope to be, De - pends up - on your



love for me. You're the on - ly one I'll ev - er

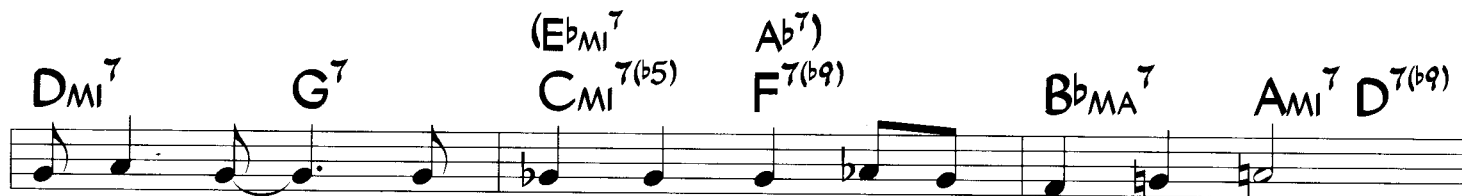


care for. You're the on - ly one, my dear, and there - for:

(Ballad)



If I should write a book for you, — That brought me fame and



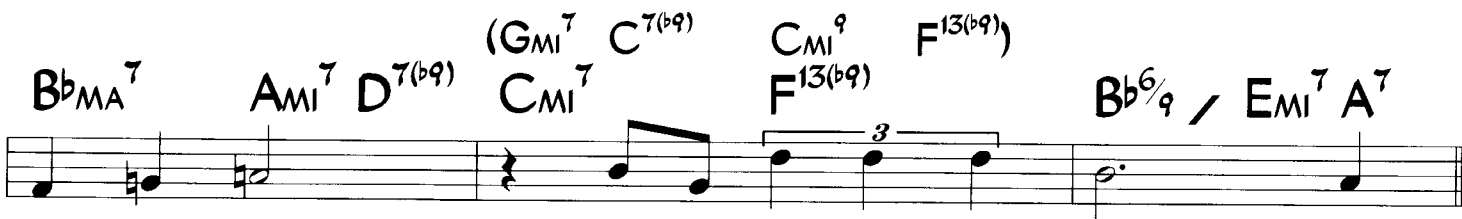
for - tune too, — That book would be, like my heart and me,



"Ded - i - cat - ed to you!" And if I should paint a pic - ture too, —



That showed the love - li - ness of you, — The art would be, like my



heart and me,

"Ded - i - cat - ed to you!"

To

B D_{MA}^7 B_{MI}^7 $E^{7(b9)}$ E_{MI}^7 A^7 D_{MA}^7/G_{MI}^7 $C^{7(b9)}$

you, be - cause your love is the bea - con that lights up my way, To

F_{MA}^7 $D^{7(b9)}$ G_{MI}^7 $C^{13(b9)}$ F_{SUS}^9

you _____ be - cause with you, I know, a life - time could be just one

$(F\sharp_{MI}^7)$ B^9 (E_{MI}^7) $A^{7(b9)}$

$F^{7(\sharp 5)}$ **C** $B\flat_{MA}^7$ $E\flat^9$

heav - en - ly day. If I should find a twin - kling star, _____

$B\flat_{MA}^7$ D_{MI}^7 G^7 $(E\flat_{MI}^7)$ $A\flat^7$

one half so won - drous as you are, _____ That star would be, like my

(A_{MI}^7) $D^{7(b9)}$ G_{MI}^7 $C^{7(b9)}$ C_{MI}^9 $F^{13(b9)}$

$B\flat_{MA}^7$ G_{MI}^9 $C^{13(b9)}$ C_{MI}^7 $F^{13(b9)}$ $B\flat^6$ (C_{MI}^7) $F^{7(\sharp 5)}$

heart and me, "Ded - i - cat - ed to you!" **(fine)**

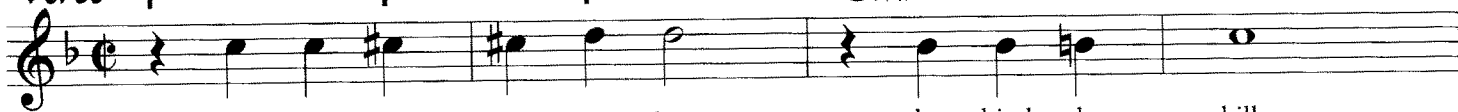
Solo on ABC
After solos, D.S. al fine

Deep Purple

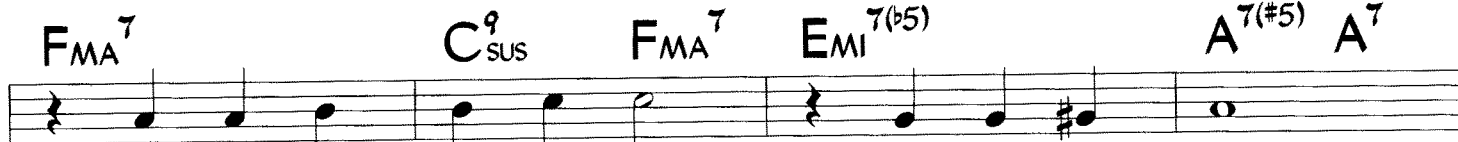
Music by Peter De Rose
Lyric by Mitchell Parish

Freely (F_{MA}⁷)

(Verse)



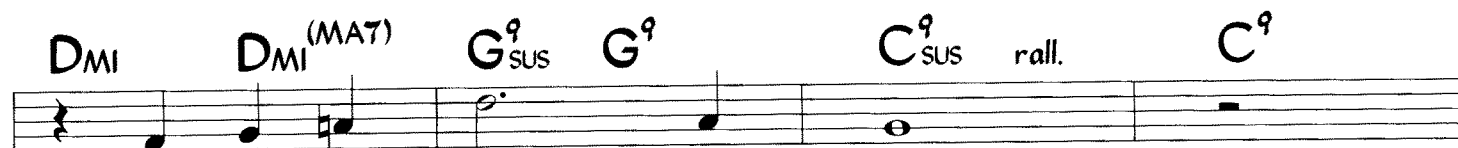
The sun is sink - ing low be - hind the hill.



I loved you long a - go, I love you still.

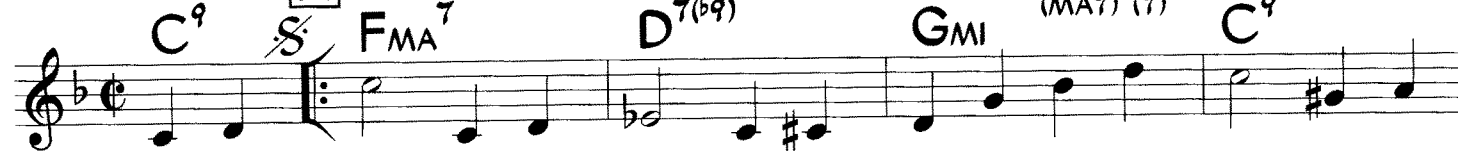


A - cross the years you come to me at twi - light,



to bring me love's old thrill.

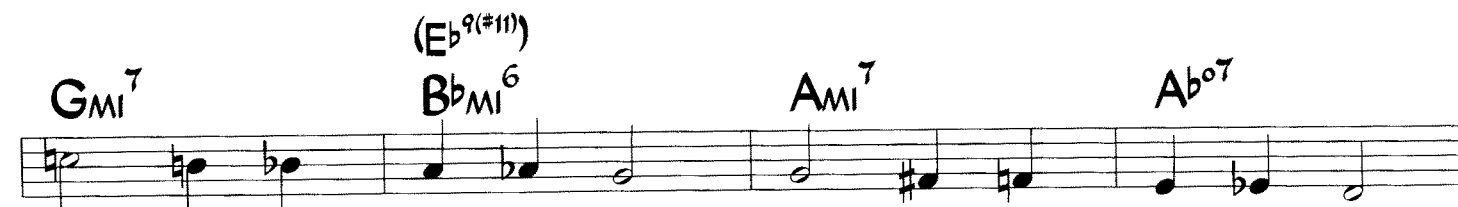
(Ballad or Medium) [A]



When the deep pur - ple falls o - ver sleep - y gar - den walls, and the



stars be - gin to flick - er in the sky, Thru the



mist of a mem - o - ry you wan - der back to me,



breath - ing my name with a sigh. In the

B

still of the night once a - gain I hold you tight. Tho' you're
 gone, your love lives on when moon - light beams. And as
 long as my heart will beat, Lov - er, we'll al - ways meet
 here in my Deep Pur - ple dreams. (When the)

Chords: F_{MA}^7 , $(F^{\#o7})$ $D^{7(b9)}$, G_{MI}^7 G_{MI} , $(MA7)$ (7) , C_{SUS}^9 C^9 , F_{MA}^7 , (F^9) $A_{MI}^{7(b5)}$, A_{MI}^7 , D^7 E_{MI}^7 , D^7 F^{o7} , $D^7/F^{\#}$, G_{MI}^7 , $(E^b9(\#11))$ $B^b_{MI}^6$, A_{MI}^7 , (D^9) $A^b{o7}$, G_{MI}^7 , C_{SUS}^9 $C^{7(b9)}$, F^6 $(D^{7(b9)}(\#5))$, G_{MI}^7 C^9

Originally the last note was C, except the final time when it was an F as written here.

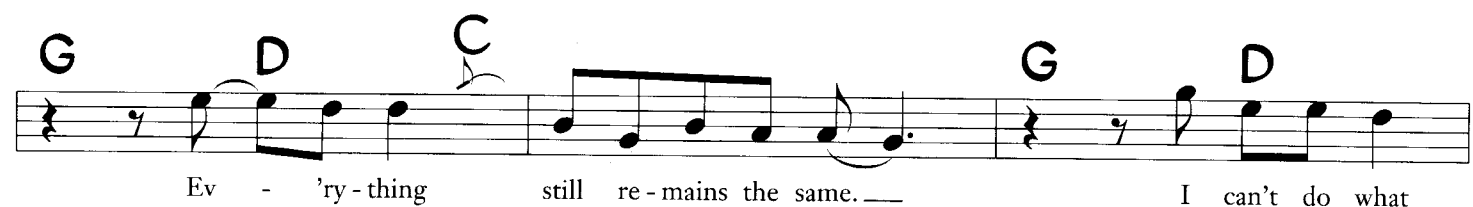
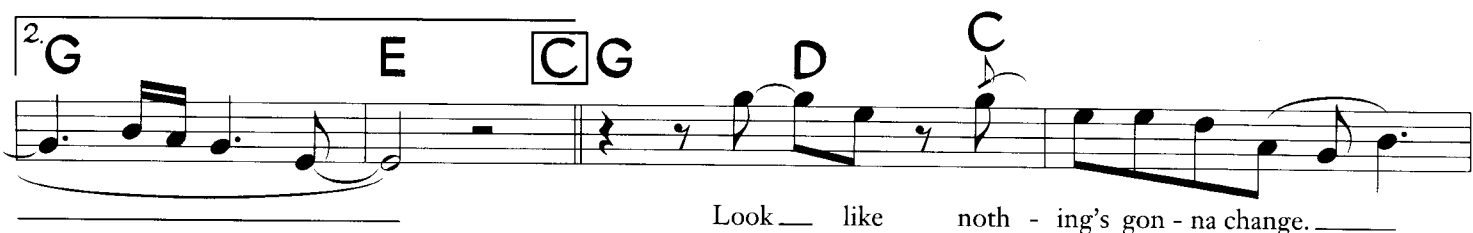
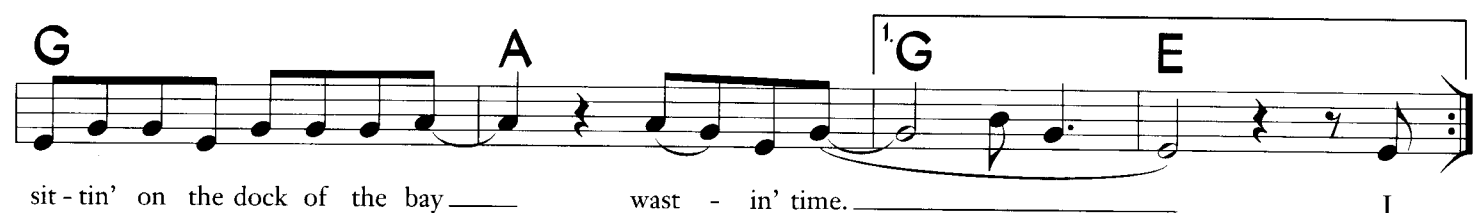
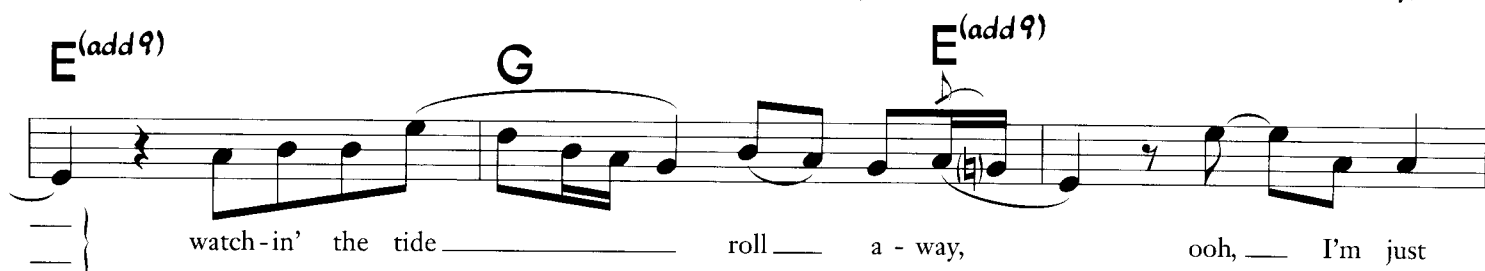
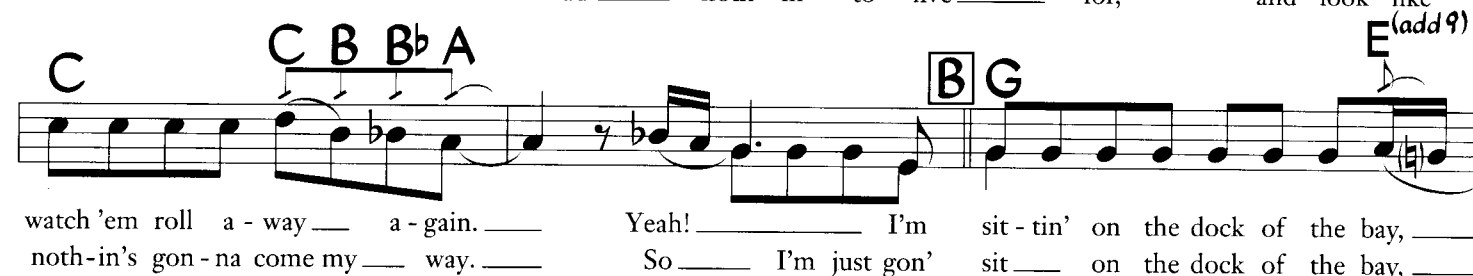
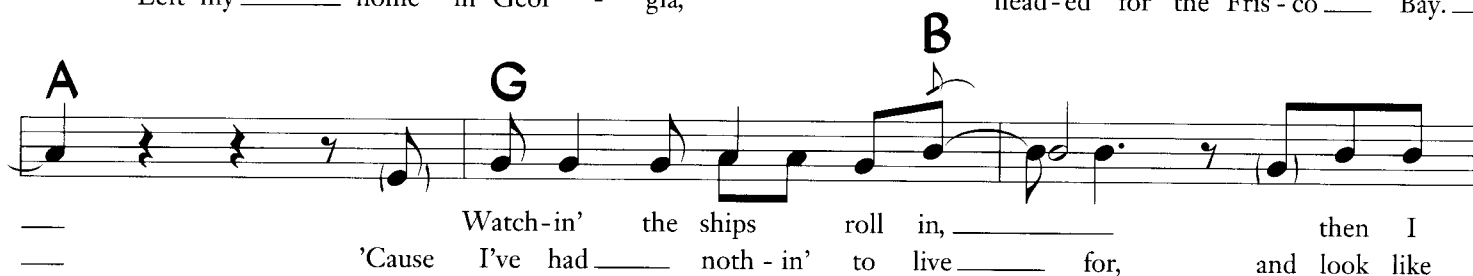
Solo on AB
After solos, D.S. al fine

(Sittin' On) The Dock Of The Bay

Medium Slow 60's Folk/Rock

Otis Redding
Stephen Cropper

(Intro) G



ten peo-ple tell me to do, — so I guess I'll re-main — the same. —

Sit - tin' here rest - in' my bones — and this lone - li - ness won't leave me a - lone. —

— Two thou - sand miles I roam — just to

make this dock my — home. — Now, — I'm just gon' sit at the dock of the bay, —

— watch-in' the tide — roll — a - way, — ooh — wee, — I'm

sit - tin' on the dock of the bay — wast - in' time —

Optional solos on ABABCBDE
After solos D.S. al Coda

(whistle)

(Vamp and fade)

Don't Be Blue

Bright Quasi Shuffle

Music by John Guerin
Lyric by Michael Franks

(Intro)

(Instrumental ad lib)

The intro consists of two staves. The treble staff has a series of slashes indicating a melodic line. The bass staff has a series of eighth notes, mostly roots or walking over changes. Chords are indicated above the bass staff: F^{MA} 9 and B^b13 SUS. The notation includes repeat signs and an '(etc.)' marking.

(bass mostly roots or walk over changes) *

(etc.)

A S F^{MA} 9 B^b13 SUS

The first line of section A shows a melodic line in the treble staff and a bass line in the bass staff. Chords F^{MA} 9 and B^b13 SUS are indicated above the bass staff.

Don't be blue, — you ain't got far to go. —
(D.S.) Don't be blue, — the sun is bound to shine. —

F^{MA} 9 B^b13 SUS B^b13 A^{MI} 7(b5)

The second line of section A continues the melodic and bass lines. Chords F^{MA} 9, B^b13 SUS, B^b13, and A^{MI} 7(b5) are indicated above the bass staff.

You see bet - ter when you're mov - in' slow. —
Af - ter win - ter comes the sum - mer - time. —

A^{MI} 7(b5) (etc.) D⁷(b9)

The third line of section A shows a melodic line in the treble staff and a bass line in the bass staff. Chords A^{MI} 7(b5) and D⁷(b9) are indicated above the bass staff.

Don't get locked in - to your sad - ness. }
If you're locked in - to your sad - ness. }

D^b13 SUS C¹³ SUS F^{MA} 9

The fourth line of section A shows a melodic line in the treble staff and a bass line in the bass staff. Chords D^b13 SUS, C¹³ SUS, and F^{MA} 9 are indicated above the bass staff.

Cop a bluff, — Strut your stuff. —

B F^{MA} 9 B^b13 SUS

Section B begins with a melodic line in the treble staff and a bass line in the bass staff. Chords F^{MA} 9 and B^b13 SUS are indicated above the bass staff.

If you stum - ble just be tongue-in - cheek. —

F^{MA} 9 B^b13 SUS A¹³ SUS A^b13 SUS

The second line of section B shows a melodic line in the treble staff and a bass line in the bass staff. Chords F^{MA} 9, B^b13 SUS, A¹³ SUS, and A^b13 SUS are indicated above the bass staff.

Love is al - ways just like hide - and-seek. —

* Bass can walk over changes (with hits on the head) for the entire tune.

$A\flat^{13}_{SUS}$ (etc.) $A\flat^{13}(\sharp 11)$ $D\flat^{6/9}$

An - to - ny and Cle - o - pa - tra did it too — So don't, —
 Ro - meo — and Ju - liet did it too So don't, —

$(D\flat^{6/9})$ $A\flat^{13}_{SUS}$ $D\flat^{MA^9}$ $D\flat^{MA^9}$ C^{13}_{SUS} C^9 (solo pick-ups)

just no don't be blue.

C (Solos) F^{MA^9} $B\flat^{13}_{SUS}$ F^{MA^9} $B\flat^{13}_{SUS}$

(bass/rhythm etc., or walk)

$D\flat^{13}_{SUS}$ C^{13}_{SUS} 1st x only C^{13}_{SUS} $D\flat^{7(\sharp 9)}$ $C^{7(\sharp 9)}$

D (Interlude) F^{MA^9} $B\flat^{13}_{SUS}$

If this high-speed has - sle gets you down Re-mem-ber

F^{MA^9} $B\flat^{13}_{SUS}$ $D\flat^{7(\sharp 9)}C^{7(\sharp 9)}$

Ev - 'ry - one is lost — un - til they're found. —

2. Plus solos

C^{13}_{SUS} $D\flat^{7(\sharp 9)}$ $C^{7(\sharp 9)}$

For additional solos,
 Repeat letter C with 2nd ending
 After solos, D.S. al Coda

C^{13}_{SUS} $C^{7(\flat 9)}$ $A\flat^{13}_{SUS}$ $A\flat^9$ F^{MA^9}

don't be blue, just don't be blue.

Don't Worry 'Bout Me

Music by Rube Bloom

Lyric by Ted Koehler

Freely
(Verse) A^b/C $B^{\circ 7}$ B^bMI^7 $E^b13(b9)$

This is the one mo - ment that I thought I nev - er could live through. But

A^b/C $B^{\circ 7}$ B^bMI^7 $F^7(b9)$ A

now some - how, that it's here, my dear, that fool - ish fear dis - ap - pears. And

B^bMI^7 E^b9_{SUS} A^b6 A^b/C $B^{\circ 7}$

say - ing good - bye seems sweet. _____ It's plain that

B^bMI^7 $(A^{\circ 7})$ E^b7 B^bMI^7 E^b9 A^b6

fate did - n't want us on a one way street. _____

(Medium Ballad) A (B^bMI^7) (A^b6) S $B^bMI^7(b5)$ E^b7 B^bMI^7 $E^b7(b9)$ A^bMA^7 (E^b9_{SUS}) A^bMA^7

Don't wor - ry 'bout me, _____ I'll get a - long. _____ For -

B^bMI^9 E^b9_{SUS} $E^b7(b9)$ $A^b6/9$ CMI^7 $B^{\circ 7}$

get a - bout me, _____ be hap - py, my love. _____ Let's say that

B^bMI^7 (D^bMI^6) B^bMI^7 G^b9 $B^bMI^7(b5)$ G^b9 $GMI^7(b5)$ $C^7(b9)$ $C^7(b9)$ $SUS4 - 3$

our lit - tle show is o - ver, and so, the sto - ry ends. _____ Why not

(FMI) FMI^7 $FMI^{(MA7)}$ B^b9_{SUS} B^b9 B^bMI^7 E^b9_{SUS} E^b7 $F^7(\#5)$ E^b9_{SUS} E^b9

call it a day the sen - si - ble way, and still be friends. _____ 'Look

B $(B^b_{MI} 7^{(b5)})$ $B^b_{MI} 7^{(b5)}$ $E^b 7$ $B^b_{MI} 7$ $E^b 7^{(b9)}$ $A^b_{MA} 7$ $(E^b_{SUS} 13)$ $A^b_{MA} 7$ $(F_{MI} 7 E_{MI} 7)$ $(E^b 7^{(b9)})$

out for your - self _____ should be the rule. _____ Give your

$(E^b_{MI} 7)$ $A^b_{MA} 7$ $D^9(b5)$ $A^b 9$ $D^b_{MA} 7$ $(A^b 9_{SUS})$ $D^b_{MA} 7$

heart and your love to whom - ev - er you love, don't be a fool. _____ Dar - ling,

$D^b_{MA} 7$ $(D^b_{MI} 6)$ $G^b 9$ $A^b_{MA} 7$ $B^b_{MI} 7$ $C_{MI} 7$ $F 7^{(b9)}$ $F 7^{(b9)}$

why should you cling to some fad - ing thing that used to be? _____ If

$(B^b_{MI} 7^{(b5)})$ $B^b_{MI} 7$ $E^b 7^{(b9)}$ $E^b 9_{SUS}$ $E^b 7^{(b9)}$ $A^b 6$ $(C_{MI} 7 F 7^{(b9)})$

you can for - get, _____ don't wor - ry 'bout me. **(fine)** Solo on AB

After solos, D.S. al fine

Doodlin'

Medium

Horace Silver

A

(horns/pn.)

(pn. solo)

Tak-in' a long trip
Check in our ho - tel,

(Db⁷) N.C.

pack-in' a big grip, — Gon - na be
Find it is real swell. — Where can I

(w/ bs.)
(add dr.)

real hip, Got-ta be on time.
find that Do not dis-turb sign?

(Db⁷)

(pn.)

Ba - by is wait - in',
Stop-pin' our phone calls,

(Gb⁷)

An - ti - ci - pa - tin', — Gon-na be
Climb-in' the four walls, — No re - ser

(Gb⁷)

mat - in', Mar-riage is just fine.
va - tions For us to go dine.

(Db⁷)

(horns octaves, plus 8va b.)

Ho-ney-moon-in' is for

(Db⁷ Bb⁷)

(w/ bs.)

spoon-in'. We don't want no one to
(Eb⁹MI⁷)

tune in while we're at play,
(Ab⁹)

dood - lin' a - way.

(2nd x) 1.

(Db⁶)

2.

dood - lin' a - way.

(Db⁶)

We just dood-le all day

(Ab⁷/C)

(pn.)

(Db)

(Ab⁷/C)

(bs. continues)

B

We just dood-le all night. We sure like it that way,

(Db^6) $\text{B}^\circ 7$ $\text{Bb}^\circ 7$ $\text{A}^\circ 7$ $\text{Ab}^\circ 7$ (Db^6) $\text{B}^\circ 7$ $\text{Bb}^\circ 7$ $\text{A}^\circ 7$ $\text{Ab}^\circ 7$

(pn.)

We don't fuss, we don't fight. Well, what more can I

(Gb^6) $\text{E}^\circ 7$ $\text{Eb}^\circ 7$ $\text{D}^\circ 7$ $\text{Db}^\circ 7$ (Db^6) $\text{B}^\circ 7$ $\text{Bb}^\circ 7$ $\text{Eb}^\circ 7$ $\text{Ab}^\circ 7$ $\text{Db}^\circ 7$ (Bb^7)

say? We sure dood-le just right.

EbMI^7 Ab^7 Db^7 $\text{B}^\circ 7$ $\text{Bb}^\circ 7$ $\text{A}^\circ 7$ Db^7 $\text{Ab}^7(\#5)$

(Solos) (Db blues)

Db^7 Gb^7 Db^7 AbMI^7 Db^7 Gb^7 Db^7

Till cue**On cue break**

FMI^7 Bb^7 EbMI^7 Ab^7 Db^7 EbMI^7 Ab^7

(pn. solo)

**D.S. al Coda
(with repeat)**

dood - lin' a - way. We sure like it that way.

(Db^6) Gb^6 $\text{G}^\circ 7$ Db/Ab $\text{G}^9(\#11)$

The vocal version simplifies the melody slightly:

Tak - in' a long trip, Pack - in' a big grip, (etc.)

Piano plays letter A without added chords

Doodlin' (Bass)

Medium

A

Till cue

EbMI7 Ab7

On cue

Ab bass

D.S. al Coda
(with repeat)

Doxy

Sonny Rollins

Medium A

(F⁷(#5)) B^{b7} (A⁷ (E^{b7})) D^{b7} G⁷ C⁷ F⁷ B^{b7} (F⁷(#5))

B^{b7} (A⁷ (E^{b7})) D^{b7} G⁷ C⁷ F⁷

B^{b9} (B⁹(#11)) B^{b7}(#9) E^{b7} E^{o7}

B^{b7} (A⁷ (E^{b7})) D^{b7} G⁷ C⁷ F⁷ B^{b7} (F⁷(#5))

(Solos) B^{b7} (A⁷ (E^{b7})) D^{b7} G⁷ C⁷ F⁷ B^{b7} (F⁷(#5))

B^{b7} (A⁷ (E^{b7})) D^{b7} G⁷ C⁷ F⁷

B^{b7} F_{M1}⁷ B^{b7} E^{b7} E^{o7}

B^{b7} (A⁷ (E^{b7})) D^{b7} G⁷ C⁷ F⁷ B^{b7} (F⁷(#5)) (last x)

After solos, D.C. al Coda

⊕ C⁷ F⁷ B^{b7} G⁷

Vamp & fade

The head is played twice at the beginning, one time after solos.

Dream Dancing

(from "You'll Never Get Rich")

Cole Porter

Freely

(Verse)

CMA^7 C^6 FMI^6/C $C^{\circ 7}$

When shades en - fold The sun - set's gold

CMA^7 BMI^7 $E^{7(b9)}$ AMI^7 C^9/G

And stars are bright a - bove a - gain,

F^6 FMI^6 EMI^7 $D^{\circ 7}$ A^7/E

I smile, sweet - heart, For then I know I can start to

E^bMI^7 A^b7 DMI^7 G^7

live a - gain, to love a - gain.

(Medium*) A $(BMI^{7(b5)} B^b9(b5))$ $AMI^6 F^{\#}MI^{7(b5)} BMI^{7(b5)} E^7$ $AMA^7 E^b9(b5)$

(G^{13}) $E^{7(\#5)}$ AMA^7 DMI^7

When day is gone And night comes on, un - til the

G^7 CMA^7 C^7 FMA^7 B^b9

dawn what do I do? I clasp your hand and

$(F^{\#}MI^{7(b5)})$ $F^{9(\#11)}$ $EMI^{11} A^7$ $E^bMI^7 A^b7$ $DMI^7 G^7$ $CMA^7 (GMI^7 C^{7(b9)})$

wan-der through slumb-er-land, Dream danc-ing with you. We

$(BMI^{7(b5)} B^b9(b5))$ $AMI^6 F^{\#}MI^{7(b5)} BMI^{7(b5)} E^7$ $AMA^7 E^b9(b5)$ DMI^7

$E^{7(\#5)}$ AMA^7

dance be - tween a sky se - rene and fields of

* Also done as a Bossa Nova.

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green, spark-ling with dew. It's joy sub - lime, When -

ev - er I spend my time Dream danc - ing with you.

Chords: G^7 , C_{MA}^7 , C^7 , $(G^b9(\#11))$, F_{MA}^7 , B^b9 , $(F^{\#}MI^7(b5))$, $F^9(\#11)$, E_{MI}^7 , A^7 , E^bMI^7 , A^b7 , D_{MI}^7 , G^7 , C_{MA}^7 , $(G^b9(b5))$

B Dream danc - ing, Oh, what a luck - y wind - fall!

Touch-ing you, clutch-ing you all the night through. So say you

Chords: F_{MA}^7 , B^b9 , C_{MA}^7 , G^7 , C^6 , D^7 , (A^b9) , $A_{MI}^7(b5)$, $D^7(b9)$, G^9_{SUS} , $(G^9_{SUS} / F^7 E^7(b9))$, G^7

C love me, dear, And let me make my ca - reer

Dream danc - ing, To Par - a - dise pranc - ing,

Dream danc - ing with you. (fine) When

Chords: C_{MA}^7 , $G^b9(b5)$, F_{MA}^7 , $(E^7(b9))$, E_{MI}^7 , A^7 , E^bMI^7 , A^b7 , D_{MI}^7 , G^7 , (F_{MI}^7) , B^b7 , E_{MI}^7 , A^7 , $(D^7(\#5))$, G^9_{SUS} , E^bMI^7 , A^b7 , D_{MI}^7 , G^9_{SUS} , C^6 , $(C^9_{SUS} C^7(\#5))$

Solo on ABC.
After solos, D.S. al fine

Dreamsville

Music by Henry Mancini
Lyric by Jay Livingston & Ray Evans

Ballad

A CMA^9 GMI^9/C CMA^9 $GMI^{9(11)}$ $F\#^9$ CMI^9/F $(E\flat^{\circ 7}) F7(b9)$

I'm in Dreams-ville — hold - ing you; A dream - y

DMI^7 $E\flat MI^9$ $EMI^{9(11)}$ $A7(b5)$ $DMI^{9(11)}$ $G7(b5)$ G^9 CMA^9 GMI^9/C

view, Just we two a - lone with love in Dreams-ville, —

CMA^9 $GMI^{9(11)}$ $F\#^9$ CMI^9/F $(E\flat^{\circ 7}) F7(b9)$ DMI^7 $E\flat MI^9$ DMI^9 $D\flat 7(\#9)$

Time is new; We're here to love and we

CMA^9 **B** $F\#MI^7(b5)$ $B7(\#5)$ $(EMI^{9(MA7)} EMI^9)$ EMI^9 / $A7(b5)$ $A7(b9)$ $F\#MI^7$ $D/F\#$ (BMI^7)

do. We can see the rest of the world be - low us from our pink

$(CMI^9 F^{13(\#11)})$ $F^{13(\#11)}$ $G\#MI^7(b5)$ $C\#7(b5)$ $F\#MI^7(b5)$ $B7(b5)$ $EMI^7(b5)$ $A7(b5)$

cloud. There's no bound-'ry to this mag - ic land As we go ex - plor - ing

$DMI^7(b5)$ $G7(b5)$ $G7(b9)$ **C** CMA^9 GMI^9/C CMA^9

hand in hand in dream - y Dreams-ville, — far a

$GMI^{9(11)}$ $F\#^9$ CMI^9/F $(E\flat^{\circ 7}) F7(b9)$ DMI^7 $E\flat MI^9$ DMI^9 $D\flat 7(\#9)$ CMA^9

way, And here we love, Here we'll stay.

Cole Porter

(Verse) B $\flat$ MA⁷

B (A_{MI}⁶ A_{MI}⁷ B_{MI}^{7(b5)} D_{MI}⁷ E^{7(b9)} A_{MI}⁷ D⁷)

We'd be so grand at the game, So

G_{MA}⁷ (A_{MI}⁷ / C⁹ D_{SUS}⁹ D^{7(b9)} G⁶ B_{MI}⁷ B_{MI}⁷ E_{SUS}⁷ E^{7(b9)})

care - free to - geth - er, that it does seem a shame, That

A_{MI}⁷ (C_{MI}⁷ F⁹ B_{MI}⁷ G_{MA}⁷ (C^{9(#11)} B_{MI}⁷ (B_bMI⁷) B_b⁷)

you can't see Your fu - ture with me, 'Cause you'd be

A_{MI}⁷ (D_{SUS}⁹ D^{7(b9)}) G⁶ (B_{MI}^{7(b5)} E^{7(b9)})

oh, so eas - y to love! **(fine)** Solo on AB
After solos, D.S. al fine

Originally written: (note bars 3 & 7)

A A_{MI}⁷ D_{MI}⁷ E^{7(b9)} A_{MI}⁷ D⁷ G_{MA}⁷ C⁹

G_{MA}⁷ B_{MI}⁷ E^{7(b9)}

(similar in Letter **B**)

Embraceable You

(from "Girl Crazy")

George Gershwin
Ira Gershwin

Freely

(Verse)



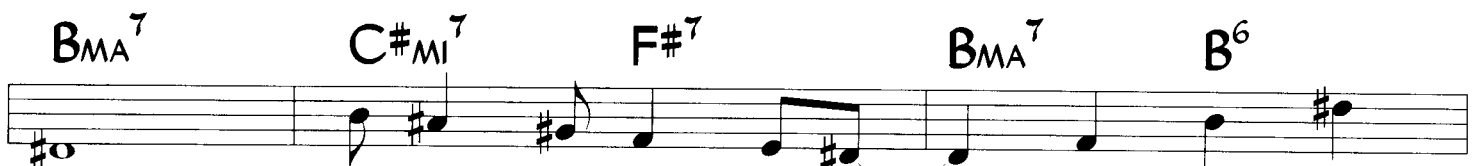
Doz-ens of girls would storm — up; I had to lock my door.



Some-how I could - n't warm — up to one be - fore.



What was it that con-trolled — me? What kept my love - life



lean? My in - tu - i - tion told — me You'd come



on the scene. La - dy, lis - ten to the rhy - thm of my

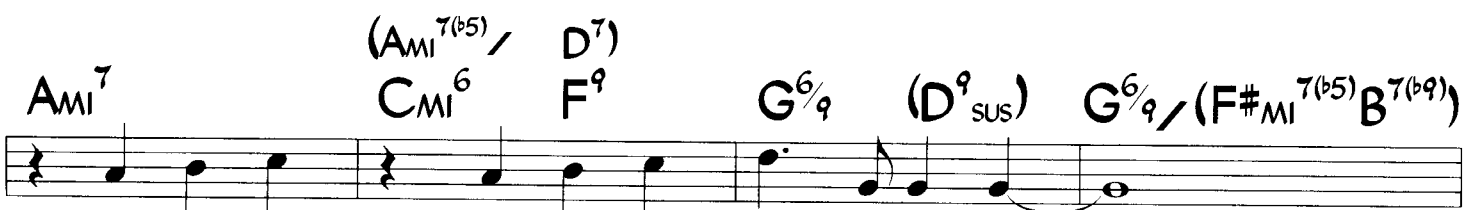


heart - beat, And you'll get just what I mean.

(Medium Ballad)



Em - brace me, My sweet em - brace - a - ble you. —



Em - brace me, You ir - re - place - a - ble you. —

E_{MI} (B⁷/_{D#}) E_{MI}⁷/_D E_{MI}⁷/_D C_{#MI}^{7(b5)} F_{#MI}^{7(b9)} B_{MI} F_{#MI}^{7(#5)} B_{MI}⁷ E⁹)
 Just one look at you, my heart grew tip - sy in me. _____

(D⁶/_A) F_{#MI}⁷ B^{7(b9)}/_{#5} B^{7(b9)} E_{MI}⁷ A⁹ A_{MI}⁷ D⁷ (A_b^{7(b5)})
 You and you a - lone bring out the gyp - sy in me. _____

(G⁶/_B) B G⁶/₉ B^{b7} (A_{MI}⁷ E⁷ A_{MI}⁷ B_{MI}^{7(b5)} E⁷)
 I love all the man - y charms a - bout you. _____

A_{MI}⁷ (A_{MI}^{7(b5)} C_{MI}⁶ D⁷ F⁹ D_{MI}⁷ G_{MA}⁷ G⁷ D_{MI}⁷ D_b^{9(b5)} G⁷)
 A - bove all I want my arms a - bout you. _____

C_{MA}⁹ (A_{MI}⁹) F_{#MI}^{7(b5)} B⁷ (E_{MI} E_{MI}^(MA7) E_{MI}⁷/_D)
 Don't be a naught - y ba - by, Come to pa - pa, Come to

(E_{MI}⁷ A⁹ / / G⁶/_D B^{7(b9)}/_{#5} E^{7(b9)} B_{bMI}⁷ E_b⁷ D^{7(b9)})
 C_{#MI}^{7(b5)} C_{MI}⁶ B_{MI}⁷ E^{7(b9)}/_{#5} A_{MI}^{7(b5)} D^{7(b9)} G⁶ (E_{MI}⁷ A_{MI}⁷ D⁷)
 pa-pa, do! My sweet em - brace - a - ble you. (fine)

Solo on AB.
After solos, D.S. al fine

Rhythm of melody is often altered to:
Letter A, bar 3, and similar measures throughout

A_{MI}⁷ D⁷
 - brace - a - ble you.

Bernard Ighner

Ballad

Ballad

(C⁷(#9)) [A] F^{Mi}9 C⁷/E F^{Mi}9/E^b

Ev - 'ry - thing must change, noth - ing stays the same.
(Win - ter turns to) spring, a wound - ed heart will heal,

D⁷(b5) D^bMA⁹ / / A^b(add 9)/C B^bMi⁷ / A^b

Ev - 'ry one will change, no one stays the
but nev - er much too soon, yes, ev - 'ry - thing must

G^{Mi}7(b5) C⁷(#9) F^{Mi}9 C⁷/E

same. The young be - come the old, and mys - t'ries do un -
change.

F^{Mi}9/E^b D⁷(#9) D^bMA⁹ / / A^b(add 9)/C B^bMi⁷ / A^b

fold, 'cause that's the way of time. Noth - ing and no one goes un -

G^bMA⁹(#11) E^b13^{SUS} E^b13(b9) A^bMA⁹ G^{Mi}7(b5) C⁷(b9)(#5)

changed. There are not man - y things in life you can be

F^{Mi}9 B^b9 (◡) [B] D^bMA⁹

sure of. Ex - cept rain comes from the clouds, —

A^bMA⁹/C 1. B^bMi⁹(11) (rit.) C⁷(b9)(#5) (◡)

sun lights up the sky, — and hum - ming - birds do fly. —

(C⁷(b9)(#5)) 2. B^bMi⁹(11) C⁷(b9)(#5) (◡)

N.C. (F^{Mi}11) Win - ter turns to hum - ming - birds do fly. —

(Optional solos on AB)

Musical score for the first system of 'Rain Comes From The Clouds'. The key signature is B-flat major (two flats). The time signature is common time (C). The melody is written on a single staff. The lyrics are: 'Rain comes from the clouds, — sun lights up the sky, — and hum - ming - birds do fly. — Rain comes from the clouds, — sun lights up the sky, — and mu - sic makes me cry. —'. Chord symbols above the staff include: C, D^bMA⁹, A^bMA⁹/C, B^bMI⁹⁽¹¹⁾, A^bMA⁹/C, D^bMA⁹, A^bMA⁹/C, B^bMI⁹⁽¹¹⁾ rit., and G^bMA^{9(#11)}.

Interlude from Quincy Jones' version. (Inserted before letter B, 2nd x)

Musical score for the Interlude from Quincy Jones' version. The key signature is B-flat major (two flats). The time signature is common time (C). The melody is written on a single staff. The lyrics are: 'Rain comes from the clouds, — sun lights up the sky, — and mu - sic makes me cry. —'. Chord symbols above the staff include: C, D^bMA⁹, A^bMA⁹/C, B^bMI⁹⁽¹¹⁾, A^bMA⁹/C, D^bMA⁹, A^bMA⁹/C, B^bMI⁹⁽¹¹⁾ rit., and G^bMA^{9(#11)}.

Musical score for the first ending of the Interlude. The key signature is B-flat major (two flats). The time signature is common time (C). The melody is written on a single staff. The lyrics are: 'Rain comes from the clouds, — sun lights up the sky, — and mu - sic makes me cry. —'. Chord symbols above the staff include: C, D^bMA⁹, A^bMA⁹/C, B^bMI⁹⁽¹¹⁾, A^bMA⁹/C, D^bMA⁹, A^bMA⁹/C, B^bMI⁹⁽¹¹⁾ rit., and G^bMA^{9(#11)}.

Musical score for the second ending of the Interlude. The key signature is B-flat major (two flats). The time signature is common time (C). The melody is written on a single staff. The lyrics are: 'Rain comes from the clouds, — sun lights up the sky, — and mu - sic makes me cry. —'. Chord symbols above the staff include: C, D^bMA⁹, A^bMA⁹/C, B^bMI⁹⁽¹¹⁾, A^bMA⁹/C, D^bMA⁹, A^bMA⁹/C, B^bMI⁹⁽¹¹⁾ rit., and G^bMA^{9(#11)}.

Musical score for the final ending of the Interlude. The key signature is B-flat major (two flats). The time signature is common time (C). The melody is written on a single staff. The lyrics are: 'Rain comes from the clouds, — sun lights up the sky, — and mu - sic makes me cry. —'. Chord symbols above the staff include: C, D^bMA⁹, A^bMA⁹/C, B^bMI⁹⁽¹¹⁾, A^bMA⁹/C, D^bMA⁹, A^bMA⁹/C, B^bMI⁹⁽¹¹⁾ rit., and G^bMA^{9(#11)}.

Ex - cept

Go to letter B
(take 2nd ending)

Falling In Love With Love

(from "The Boys Of Syracuse")

Medium or Bright
(see note at end)

Music by Richard Rodgers
Lyric by Lorenz Hart

A $B^b_{MA}{}^7$ ($E^b_{MA}{}^7$ $D_{MI}{}^7$ $G^{7(b9)}$) $C_{MI}{}^7$

Fall - ing in love with love is fall - ing for make be - lieve.

($D_{MI}{}^7$ $G^{7(b9)}$) F^7 $C_{MI}{}^7$ F^7

Fall - ing in love with love is play - ing the

$B^b_{MA}{}^7$ ($G_{MI}{}^7$ $C_{MI}{}^7$ B^b_6 F^7) $B^b_{MA}{}^7$

fool. Car - ing too much is

B^b_6 $A_{MI}{}^7$ D^7

such a ju - ve - nile fan - cy.

$G_{MI}{}^7$ C^7 $C_{MI}{}^7$

Learn - ing to trust is just for chil - dren in school.

F^7 **B** $B^b_{MA}{}^7$ ($E^b_{MA}{}^7$ $D_{MI}{}^7$ $G^{7(b9)}$)

I fell in love with love one night when the

($D_{MI}{}^7$ $G^{7(b9)}$) $C_{MI}{}^7$ F^7 $C_{MI}{}^7$

moon was full. I was un - wise with

F⁷ B^bMA⁷ (GMI⁷ CMI⁷ F⁷)
 eyes un - a - ble to see.

B^bMA⁷ (AMI⁷ D⁷ GMI⁷ G^{b9}(#5))
 (E^bMA⁷) * A^{b9}(#11)
 I fell in love with love, with love ev - er - last - ing,

(FMI⁷ B^{b7}(b9) E^bMA⁹ DMI⁷)
 G⁷(b9) CMI⁷ B^{o7} CMI⁷ * F⁷(b9)
 But love fell out with

B^{b6} (GMI⁷ CMI⁷ F⁷(b9))
 me.

* Smaller notes (in parentheses) are the original notes. Larger notes are more frequently played or sung.

This piece is frequently played or sung in an Up Tempo 4 or 2:

B^bMA⁷ E^bMA⁷ DMI⁷ G⁷ CMI⁷ F⁷
 I fell in love with love, with love ev - er - last - ing, But love fell out with me. (etc.)

Fascinating Rhythm

(from "Lady, Be Good")

George Gershwin
Ira Gershwin

Medium or Bright

(Verse)

Chords: F_{MI} $/E^b$ $D_{MI} 7(b5)$ $D^b 7$ F_{MI}/C $B^o 7$
 $B^b 9$ $/$ F_{MI}/A^b C^7/G F_{MI} $/E^b$ $D_{MI} 7(b5)$ $D^b 7$
 F_{MI}/C $C^7(\#5)$ F_{MI} C_{MI} $/B^b$
 $A_{MI} 7(b5)$ $A^b 7$ C_{MI}/G $F^{\#o} 7$ F^9 $/C_{MI}/E^b$ G^7/D $(C_{MI} C_{MI} /B^b)$
 $(F_{MI} 7 A_{MI} 7(b5) F_{MI}/A^b G^7 C^7)$

Got a lit - tle rhy - thm, a rhy - thm, a rhy - thm That pit - a - pats through my
 brain. So darn per - sis - tent, the day is - n't dis - tant
 When it - 'll drive me in - sane. Comes in the morn - ing with -
 out an - y warn - ing, And hangs a-round me all day. I'll have to sneak up to it,
 Some-day, and speak up to it, I hope it lis - tens when I say:

(Medium or Bright)

Chords: (C^7) $G_{MI} 7$ C^7 $G_{MI} 7$ C^7 $G_{MI} 7$ C^7 $G_{MI} 7$ C^7
 (C^7) $G_{MI} 7$ C^7 F^7 $C_{MI} 7$ F^7 $C_{MI} 7$ F^7 $(C_{MI} 7 F^7)$
 (F^7) $C_{MI} 7$ F^7 $C_{MI} 7$ F^7 $(B^b 6)$

Fas - ci - nat-ing Rhy-thm You've got me on the go. Fas - ci - na-ting Rhy-thm I'm all a -
 qui - ver. What a mess you're mak-ing! The neigh-bors want to know why I'm
 al - ways shak - ing Just like a fliv - ver. Each morn - ing

I get up with the sun, (Start a hop-ping, nev-er stop-ping)
 To find at night, no work has been done. I know that
 once it did - n't mat-ter But now you're do - ing wrong. When you start to pat-ter, I'm so un -
 hap - py. Won't you take a day off? De - cide to run a - long Some-where
 far a - way off, And make it snap - py! Oh, how I
 long to be the man (gal) I used to be!
 Fas - ci - na - ting Rhy - thm, Oh, won't you stop pick - ing on me! (fine)

Solo on ABCD
After solos, D.S. al fine

Note: Last 3 bars are sometimes played:

won't you stop pick - ing on me!

Originally in Eb, instrumentalists more often play this tune in F.

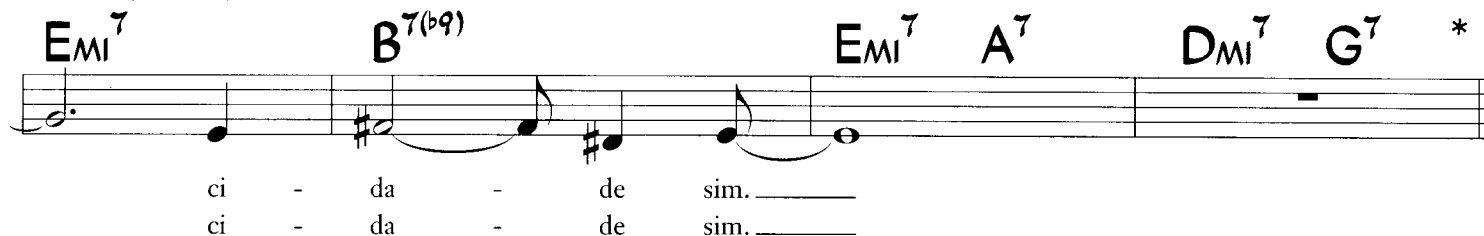
A Felicidade

Music by Antonio Carlos Jobim
Lyric by Vinicius de Moraes

Medium Samba (A_{MI}⁹)



1. Tris - te - za não tem fim - Fe - li -
2. (Tris - te) - za não tem fim - Fe - li -



ci - da - de sim.
ci - da - de sim.



A fe - li - ci - da - de é co - mo a go - ta De or - va -
A fe - li - ci - da - de é co - mo a plu - ma Que o - ven -

(A_b^o7)



lho nu - ma pé - ta - la de flor.
to vai le - van - do pe - lo ar.



Bri - lha tran - qui - la De - pois de le - ve os - ci - la E cai -
Vo - a tão le - ve Mas tem a vi - da bre - ve Pre - ci -



com - mo u - ma lá - gri - ma de a - mor.
sa que ha - ja ven - to sem pa - rar.



A fe - li - ci - da - de do po - bre pa - re - ce
A fe - li - ci - da - de es - ta so - nhan - do

A
Nos



gran - de i - lu - são do car - na - val.
o - lhos da mi - nha na - mo - ra - da.

A gen -
É co -

te — tra - ba - lha — o a - no — in - tei - ro — Por
mo - es - ta noi - te, — pas - san - do, — pas - san - do — Em

um mo - men - to de so - nho Pra fa - zer a fan - ta - si - a — De rei -
bus - ca da ma - dru - ga - da Fa - lem bai - xo por — fa - vor — Pra que e -

ou de — pi - ra - ta ou jar - di - nei - ra Pra tu -
la a - cor - de a - le - gre com — o di - a. O - fe -

do se a - ca - bar — na quar - ta fei - ra. — 2. Tris - te —
re - cen - do bei - jos de — a - mor. —

Last x
Ami7

* In some versions letter A is repeated. (Form: AABCD)

A Foggy Day

(from "A Damsel In Distress")

George Gershwin

Ira Gershwin

Freely

(Verse)

F_{MA}⁷ **(E^b₉)** **B^b_{6/9}** **F_{MA}⁷**

I was a stran - ger in the ci - ty. ——— Out of town were the

(B^b₉) **B^b_{6/9}** **F_{MA}⁷** **E⁷**

peo - ple I knew. I had that feel - ing of self - pi - ty, ——— What to

A_{MI} **D⁹(13)** **G_{MI}⁷** **C⁷** **C⁷(#5)**

do? What to do? What to do? The out - look was de - cid - ed - ly

F_{MA}⁷ (D_{MI}⁷) **A_{MI}** **A_{MI}⁶** **A_{MI}⁷** **D⁷(^b₉)**

blue. But as I walked through the fog - gy streets a - lone, It

A_{MI}⁹ **(D⁹)** **G_{MI}⁷** **C⁷(^b₉)** **F⁶** **(D⁷** **G_{MI}⁷ C⁷)**

turned out to be the luck - iest day I've known. ———

(C⁷) **A** **F_{MA}⁹** **(A^b₉)** **D⁷(^b₉)** **G⁹)** **G_{MI}⁷** **C⁷(^b₉)**

A fog - gy day ——— in Lon - don town ———

F⁶ **(D_{MI}⁷(^b₅))** **A^b₉** **G⁷(13)** **C⁹**

Had me low ——— and had me down. ———

F_{MA}⁷ **(F⁹)** **C_{MI}⁷** **F⁷(^b₉)** **B^b_{MA}⁹** **E^b₉**

I viewed the morn - ing with a - larm, ——— The

(F_{MA}⁷)
 A_{MI}⁷ D^{7(b9)} (G_{MI}⁹)
 G⁹ C⁹
 Brit - ish Mu - se - um had lost its charm. _____ How

B F_{MA}⁹ (A_b⁹)
 D^{7(b9)} G⁹
 G_{MI}⁷ C⁷⁽¹³⁾
 long, I won - dered, could this thing last? _____ But the

F⁶ (D_{MI}^{7(b5)})
 A_b⁹ G⁷⁽¹³⁾ C⁹
 age of mir - a - cles had - n't passed, _____ For,

C_{MI}⁹⁽¹¹⁾ F⁹⁽¹³⁾ B_b_{MA}⁹ E_b^{9(#11)}
 sud - den - ly, _____ I saw you there _____ And through

(F_{MA}⁷) (G_{MI}⁷) (A_{MI}⁷) (G_{MI}⁷) (F_{MA}⁷)
 F_{MA}⁷/C G_{MI}⁷/C F_{MA}⁷/C G_{MI}⁷/C F_{MA}⁷/C D_{MI}⁷ G_{MI}⁷ C^{7(b9)}
 fog - gy Lon - don town the sun was shin - ing ev - 'ry

F⁶ (G_{MI}⁷ C⁷)
 where. (fine) **A** **Solo on AB**
 After solos, D.S. al fine

The melody at letters A and B is often played:

A F_{MA}⁹ D^{7(b9)}

 (etc.)

and

B F_{MA}⁹ D^{7(b9)}

 (etc.)

Forest Flower

Medium Latin Jazz **A** (Latin Jazz) Charles Lloyd

N.C. *mf* (tenor, as sounds)

*AMA*⁹ *GMA*⁹ (opt. dr. fill) *f*

(Jazz 4) **B** *C#MI*⁹ *DMI*⁹ *G*^{13(b9)} *C*^{6/9} *mf* Opt. ad lib

1. (Latin Jazz) *CMI*⁹ *B*^{7(#9)} *BbMA*⁹ *mf*

2. (Latin Jazz) *CMI*⁹ *B*^{7(#9)} *Bb*¹³ Opt. ad lib

(Latin Jazz) **C** *CMI*⁹ *Bb*⁹ *EbMA*⁹ Opt. ad lib

*Bb*⁹ *Ab*^{9(#11)} *GbMA*⁹ *GbMI*⁹ *mp* *crescendo*

decrecendo *Ami*⁹ *CMI*⁹ *EbMI*⁹ *C*^{6/9} *tr* *f*

D (Solos) (Latin) A_{MA}^9 G_{MA}^9 C_{MA}^9 $B^b_{MA}^9$

E (Jazz 4) $C^{\#}_{MI}^9$ $(D_{MI}^9 \ G^7(\flat 9)_{\#5})$ C^6_9 $(Jazz 4)$ C_{MI}^9 B^9

$B^b_{MA}^9$ (Optional break) (Latin) $(\downarrow \text{ } \text{ } -)$ **F** A_{MA}^9 G_{MA}^9

C_{MA}^9 $B^b_{MA}^9$ **G** $(Jazz 4)$ $C^{\#}_{MI}^9$ $(D_{MI}^9 \ G^7(\flat 9)_{\#5})$ $D_{MI}^9 \ G^7(\flat 9)_{\#5}$

C^6_9 C_{MI}^9 B^{13} B^{13} (Optional break) $(\downarrow \text{ } \text{ } -)$

H (Latin) C_{MI}^9 B^{13} $E^b_{MA}^9$ B^{13} A^{13}

$G^b_{MA}^9$ $G^b_{MI}^9$ A_{MI}^9 C_{MI}^9 $E^b_{MI}^9$

Till cue C^6_9 On cue C^6_9 break-----

(Repeat for solos)

D.S. al Coda

C^6_9 (1st x) (F/C) C D_{MI}^7/G

(bs.) (sample bs.) (Long vamp, solo & fade)

From This Moment On

(from "Kiss Me Kate")

Cole Porter

Freely

(Verse)

FMA⁷

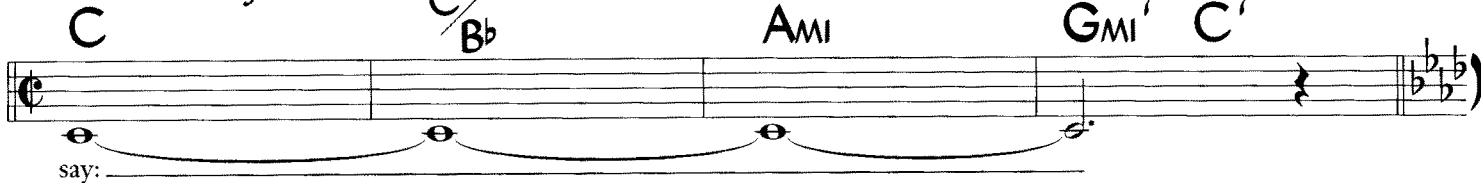
GMI⁷/F

FMA⁷

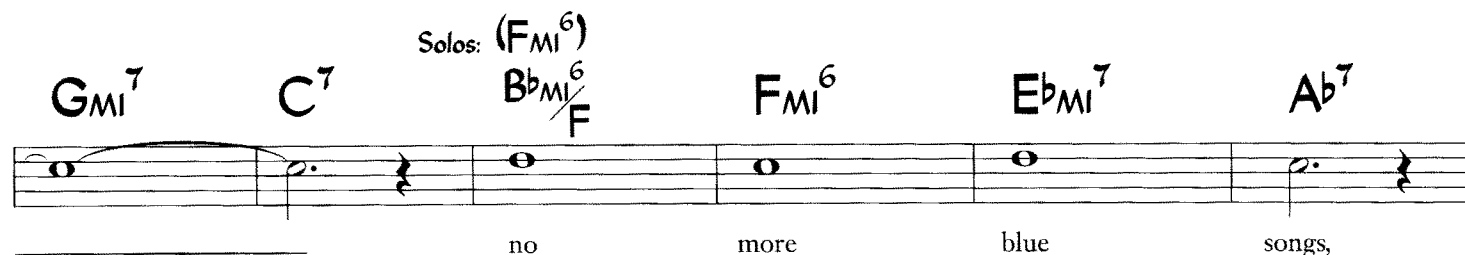
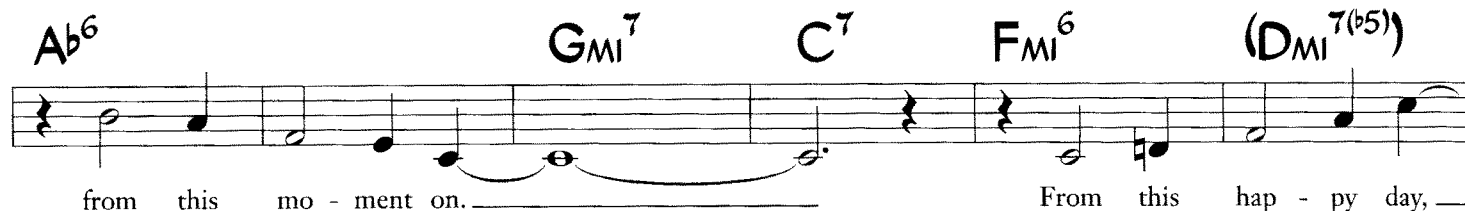
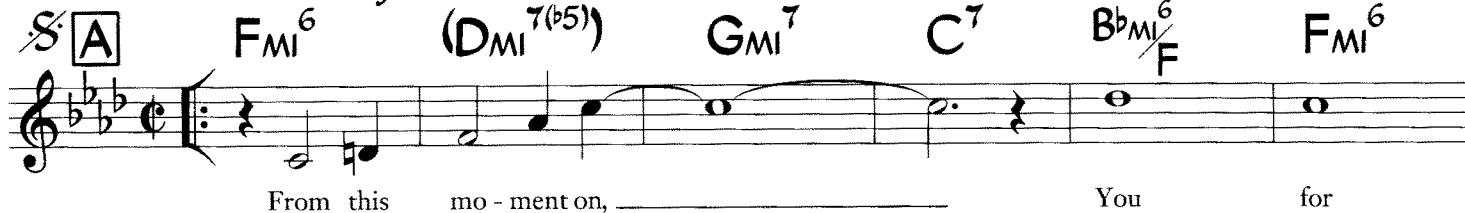
FMA⁷ // C/E



(Medium or Bright)



(Medium or Bright)



$D^b_{MA}7$ G^b9 A^b6

on - ly _____ whoop - dee - doo songs, from this mo - ment on. _____

$E^b_{MI}9$ A^b13 $D^b_{MA}7$ G^b9

For you've got the love _____ I need so much, _____

A^b6 $C_{MI}7$ $F7$ (B^b7_{SUS}) E^b6 (B^b7) $(C7(b9))$

Got the skin _____ I love to touch, _____ Got the arms _____ to

(B^b7_{SUS}) $F_{MI}7$ B^b7 (E^b7_{SUS}) E^b7 D^b9 $C7(\#9)$ E^b7 $C7(\#5)$

hold me tight, _____ Got the sweet lips _____ to kiss me good-night. _____

C $F_{MI}6$ $(D_{MI}7(b5))$ $G_{MI}7$ $C7$ Solos: $(F_{MI}6)$ $B^b_{MI}6$ F $F_{MI}6$

From this mo - ment on, _____ You and

$E^b_{MI}7$ A^b7 $D^b_{MA}7$ G^b9

I, babe, we'll be _____ rid - in' high, babe,

(A^b6) A^b6 E^b $(A^b7(b9))$ (E^b) $C_{MI}7$ $C_{MI}7(b5)$ $F7$ B^b7 E^b13_{SUS4-3}

Ev - 'ry care is gone _____ from this mo - ment

A^b6 $(G_{MI}7)$ $C7(b9)$

on. **(fine)**

Solo on ABC
After solos, D.S. al fine

Get Here

Brenda Russell

Pop Ballad

(Intro) *(el. pn. solo) mp*

$E^b(\text{add } 9)$ B^b/D GMI^7 CMI^7 F^9_{sus}

2. **A** (Instrumental solo on D.S.)

You can reach me by rail - way, — you can reach me by
sail - boat, — climb a tree and swing

CMI^7 F^9_{sus} $E^b(\text{add } 9)$ (sustained chords on D.S.)

(add bass 2nd x)

trail - way. — You can reach me on an air - plane, — you can reach me with — your mind.
rope to rope. — Take a sled and slide — down a slope — in - to these arms — of mine.

B^b/D GMI^7 CMI^7 F^9_{sus}

— You can reach me by car - a-van, — cross the de-sert like an a - rab man. — } I don't care —
— You can jump on a speed-y colt — cross the bor-der in a blaze of hope. — }

F/G GMI^7 F/G GMI (etc.) $E^b(\text{add } 9)$ B^b/D GMI^7

CMI^7 F^9_{sus} (on D.S. go to 2nd ending) B^b

— how you get here, just get here if — you can. — You can reach me by

2. B^b (vocal on D.S.) A^b/C B^b/D **B** E^bMA^7 F/E^b

There are hills and moun - tains — be - tween us, — al - ways some-thing to get

o - ver. — If I had my way, — sure-ly you — would be clos-er. — I need you

clo - ser. —

D.S. al 2nd ending al Coda
(Instrumental solo in letter A)
(optional repeat letter A for longer solo)

clo - ser. — You can wind - surf in - to my life, — take me up on a

car - pet ride. — You can make it in a big bal-loon, — but you bet - ter — make it soon. —

— You can reach me by car - a - van, — cross the des - ert like an

a - rab man. — I don't care — how you get here, just get here —

— if you can. —

(Vamp till cue)
(optional fade out)

I don't care — how you get here, just get here if — you can. —

Get Out Of Town

(from "Leave It To Me")

Cole Porter

Freely (or Slow)

(Verse) GMA^7 $BMI^{7(b5)}$ E^7 $AMI^{7(b5)}$ $D^{7(b9)}$ $GMA^7 (D^7)$



The farce was end - ed, The cur - tains drawn,

GMA^7 $A^{7(b9)}$ D^7 EMI^7 A^7 D^7



And I at least pre - tend - ed That love was dead and gone.

D^9/C $B^{\circ 7}$ $AMI^7 (/G)$ $F\#MI^{11} B^{7(b9)}$



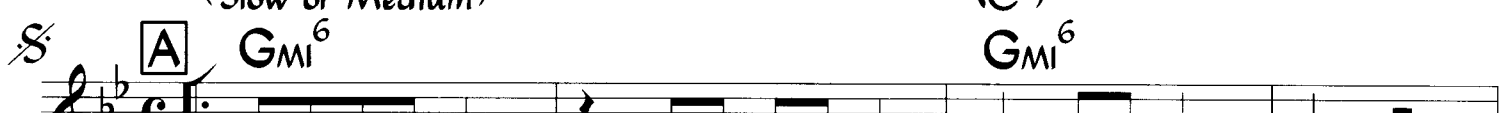
But now from no - where you come to me as be - fore To

EMI^7 (C^7) C^7 $C\#^{\circ 7}$ DMA^7 *rall.* $D^{7(b9)}$



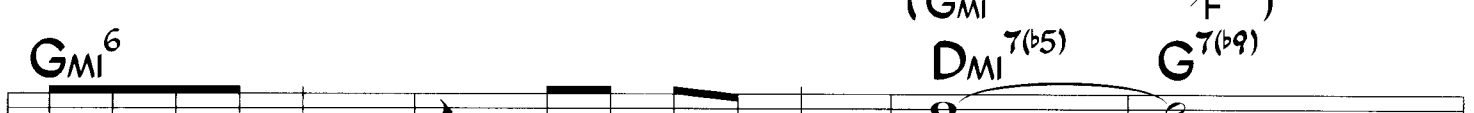
take my heart and break my heart once more.

(Slow or Medium) GMI^6 (C^9) GMI^6



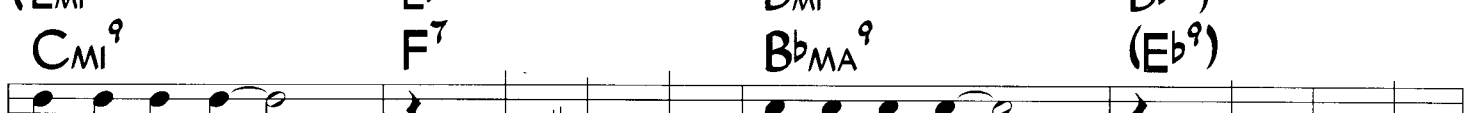
Get out of town — Be-fore — it's too late, my love. —

GMI^6 (GMI^7) $DMI^{7(b5)}$ GMI^7/F $G^{7(b9)}$



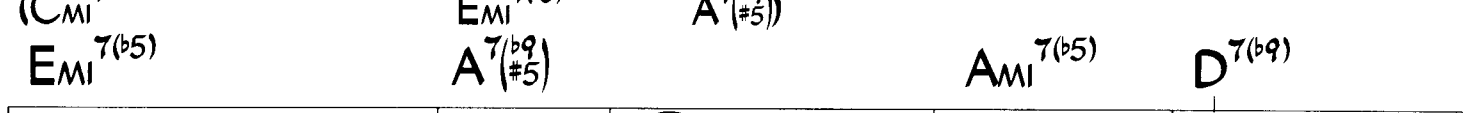
Get out of town, — Be good — to me, please. —

$(EMI^{7(b5)})$ CMI^9 $Eb^{\circ 7}$ F^7 DMI^7 $BbMA^9$ $Db^{\circ 7}$ (Eb^9)



Why wish me harm? — Why not re - tire to a farm — And be con -

(CMI^7) $EMI^{7(b5)}$ $EMI^{7(b5)}$ $A^{7(b9)}$ $A^{7(\#9)}$ $AMI^{7(b5)}$ $D^{7(b9)}$



tent - ed to charm — The birds — off the trees? —

B (G_{MI}^6) G_{MA}^7 (C^9) G_{MI}^6

Just dis - ap - pear, — I care — for you much too much, — And

G_{MI}^6 $D_{MI}^7(b5)$

when you are near, — close to me, dear, — We touch too much, —

$G^7(b9)$ C_{MI}^9 $(A_{b9}^{\#11})$ E_{bMI}^7 $A_{b9}^{\#11}$

The thrill when we meet Is so bit - ter - sweet That,

B_{bMA}^7 (E_{b7}) $D_{MI}^7(b5)$ $G^7(b9)$ C_{MI}^7

dar - ling, it's get - ting me down. — So on your mark, — get

$C_{MI}^7(b5)$ $F^7(b9)$ B_{b6} $(A_{MI}^7(b5))$ $D^7(b9)$

set, Get out of town. (fine)

Solo on AB
After solos, D.S. al fine

The Girl From Ipanema

(Garôta de Ipanema) Music by Antonio Carlos Jobim

Portuguese Lyric by Vinicius de Moraes

English lyric by Norman Gimbel

Medium Bossa Nova

A F_{MA}^9 $(G^{9(b5)})$ G^9

Tall and tan and young — and love - ly, The Girl — From I - pa - ne -

$(G^{9(b5)})$ G^9 G_{MI}^7 $G_{b7(b5)}$

ma goes walk - ing, and when — she pass - es, each one — she pass - es goes

(A_{MI}^7) $D^{7(b9)}$ D_{bMA}^9 $G_{b7(b5)}$ F_{MA}^7 G_{b9} F_{MA}^9

“aah!” — When she walks she’s like — a sam - ba that

$(G^{9(b5)})$ G^9 G_{MI}^7

swings so cool and sways — so gen - tle that when — she pass - es, each one —

$G_{b7(b5)}$ F_{MA}^7

— she pass - es goes “aah!” —

B G_{bMA}^7 $(C_{b9}^{9(\#11)})$ C_{b9}

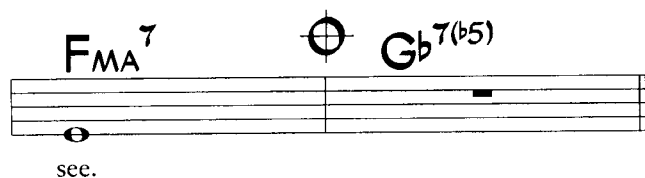
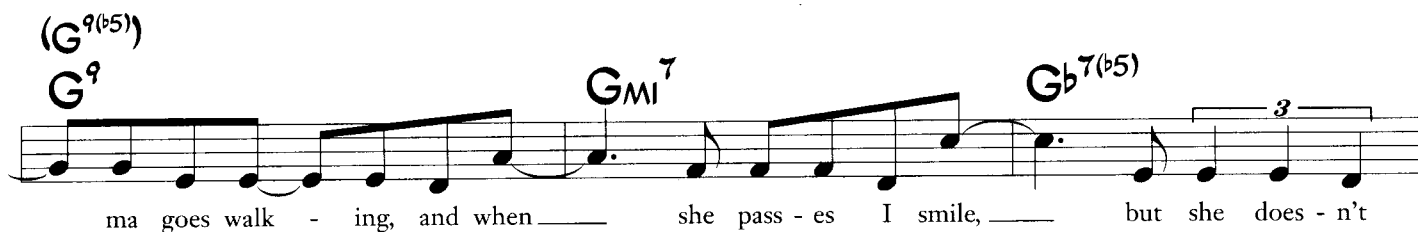
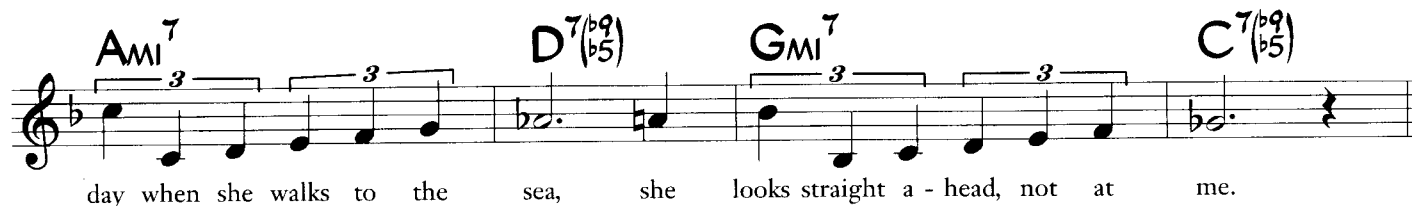
Oh, — but I watch her so sad - ly. —

$F_{\#MI}^9$ $(D^{9(\#11)})$ D^9

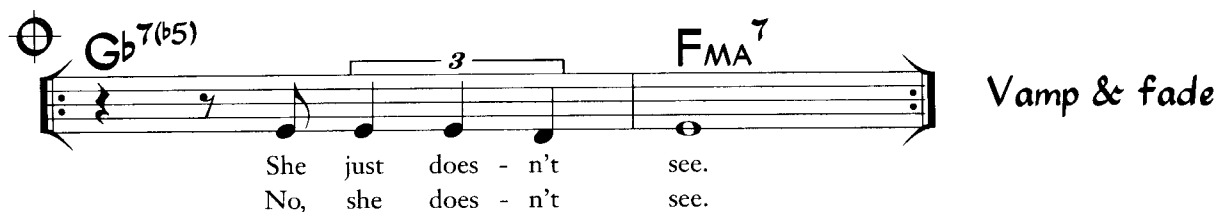
How — can I tell her I love her? —

G_{MI}^9 $(E_{b9}^{9(\#11)})$ E_{b9}

Yes, — I would give my heart glad - ly, — But each



Solo on ABC
After solos, D.C. al Coda



Vamp & fade

Girl From Ipanema (Garota de Ipanema) Portuguese Lyric
(The melody rhythm with the Portuguese lyric is considerably different.)

Olha que coisa mais linda, Mais cheia de graça,
E ela menina Que vem e que passa,
Num doce balanço, caminho do mar.

Moça do corpo dourado, Do sol de Ipanema,
O seu balançado é mais que um poema,
É a coisa mais linda que eu já ve passar.

Ah!, porque estou tão sozinha.
Ah!, porque tudo é tão Triste.
Ah!, a beleza que existe.
A beleza que não é só minha, Que também passa sozinha.

Ah!, se ela soubesse Que quando ela passa
O mundo sorrindo se enche de graça
E fica mais lindo Por causa do amor.

Give Me The Simple Life

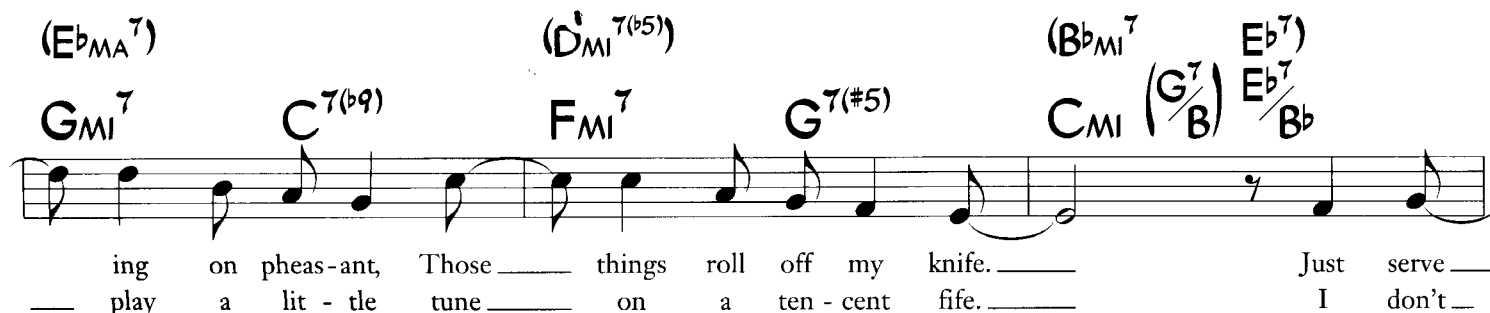
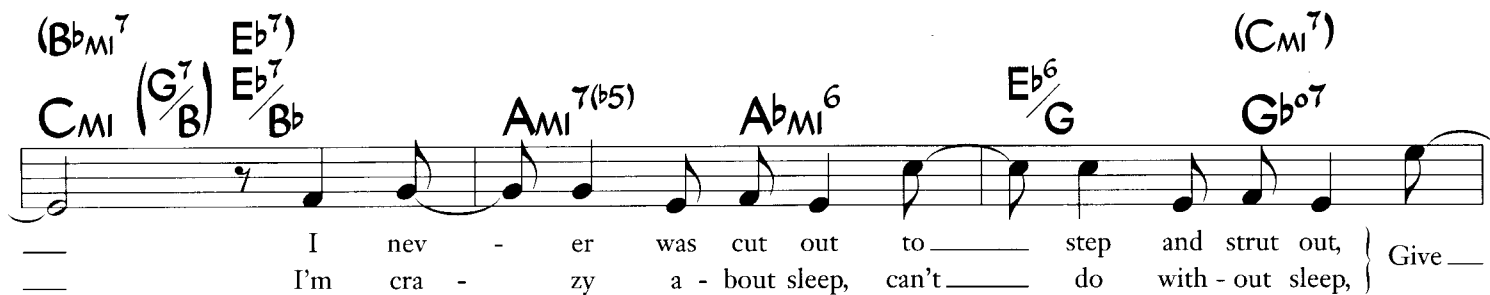
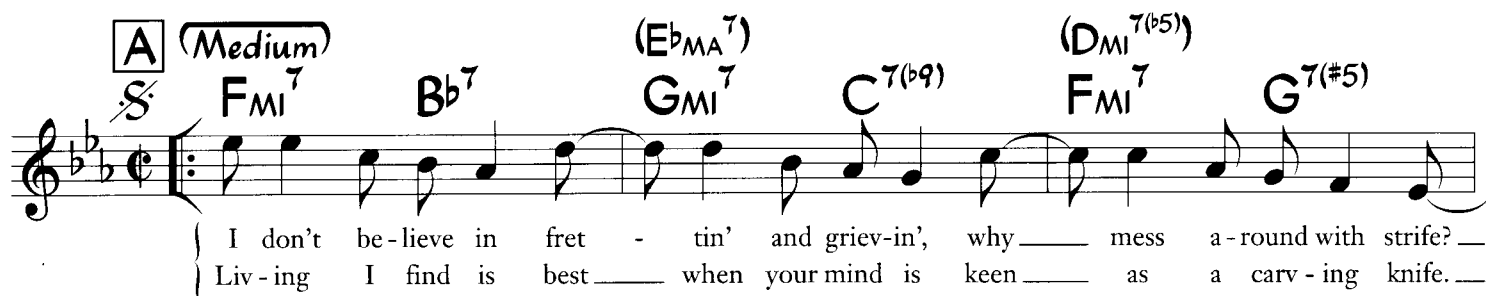
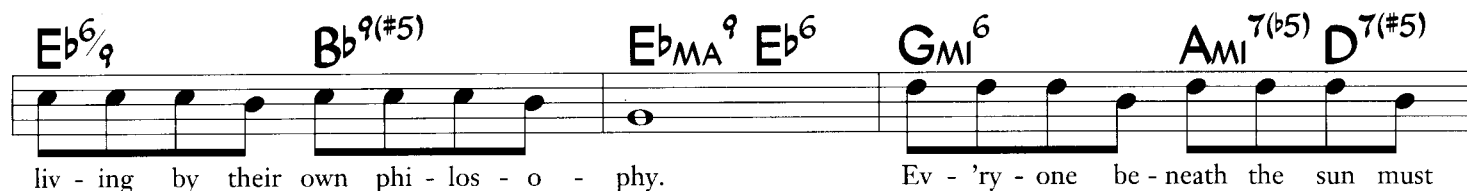
(From "Wake Up And Dream")

Music by Rube Bloom

Lyric by Harry Ruby

Medium or Freely

(Verse)



— me to - ma - toes and — mashed po - ta - toes, } Give — me the sim - ple life! —
 aim to wor - ry, hus - tle or hur - ry, }

— { A cot - tage small is all I'm af - ter, not
 I greet the dawn when I a - wak - en, the

one that's spa - cious and wide; A house that rings with joy and laugh - ter and the
 sky is clear up a - bove. I like my scram - bled eggs and ba - con served by

ones you love in - side. — Some — like the high road, I — like the low road, free —
 some - one that I love. — Life — could be thrill - ing with — one who's will - ing to —

— from the care and strife. — Sound corn - y and seed - y but —
 — be a farm - er's wife. — Kids call - ing me pap - py would —

— yes, in - deed - y; } Give — me the sim - ple life! — **(fine)**
 — make me hap - py; }

Solo on ABC
After solos, D.S. al fine

* Originally

ones you love in - side.

that I love.

Medium Slow Bebop

Good Bait

Tadd Dameron
Count Basie

S **A** (G⁷)

(F⁷(alt.)) B^b₆ G^M₇ C^M₇ F⁷(^b₅) D^M₇ G^M₇

(bass/dr. in 2)

C^M₇ F⁷(^b₅) B^b₉ B^b₇) E^b_{MA}⁹ A^b₉

(D^M₇ G⁷(^b₅) C^M₇ F⁷(^b₅)) On repeat 1. B^b₆ F⁷(alt.) 2. B^b₆ F^M₉ E⁷([#]₉)

B E^b₆ C^M₇ F^M₇ B^b₇(^b₅) G^M₇ C^M₇ F^M₇ B^b₇(^b₉)

(bass walk)

(B^b_M₇ E^b₇) E^b₉ (A⁹(^b₅)) A^b_{MA}⁷ D^b₉ G^M₇ G^b_M₇ F^M₇ E⁹ E^b₆ G^b₁₃ F¹³

C B^b₆ G^M₇ C^M₇ F⁷(^b₅) D^M₇ G⁷ C^M₇ F⁷(^b₅)

(bass in 2)

(F^M₇ B^b₇) (D^M₇ G⁷(^b₅) C^M₇ F⁷(^b₅)) F⁷(alt.)

B^b₉ D E^b_{MA}⁹ A^b₉ D^M₇ D^b_M₇ C^M₇ C^b₉ B^b₆ (optional fine)

D (Solos)

B^b₆ G⁷(^b₅) C^M₇ F⁷(^b₅) D^M₇ G⁷(^b₅) C^M₇ F⁷([#]₅) B^b_{SUS}⁹ B^b₉

(bass walk)

E^b_{MA}⁷ A^b₉ (D^M₇ G⁷(^b₅) C^M₇ F⁷(^b₅))

D^M₇ D^b_M₇ C^M₇ C^b₉ 1. B^b₆ F⁷(alt.) 2. B^b₆ F^M₇ B^b₇(^b₉)

E $E\flat^6$ C_{MI}^7 F_{MI}^7 $B\flat^{7(b9)}$ G_{MI}^7 $C^{7(\flat 5)}$ F_{MI}^7 $B\flat^{7(b9)}$ $E\flat^9$ $A\flat_{MA}^7$ $D\flat^9$

G_{MI}^7 $G\flat_{MI}^7$ F_{MI}^7 E^9 $E\flat^6$ $F^{7(\sharp 5)}$ **F** $B\flat^6$ $G^{7(\flat 5)}$ C_{MI}^7 $F^{7(\flat 5)}$ D_{MI}^7 $G^{7(\flat 5)}$

C_{MI}^7 $F^{7(\sharp 5)}$ $B\flat_{SUS}^9$ $B\flat^9$ $E\flat_{MA}^7$ $A\flat^9$ $(D_{MI}^7 \ G^{7(\flat 5)} \ C_{MI}^7 \ F^{7(\flat 5)})$ D_{MI}^7 $D\flat_{MI}^7$ C_{MI}^7 $C\flat^9$ $B\flat^6$ $F^{7(\flat 5)}$

Go back to letter D for more solos.
After solos, go on (or optional D.S. al fine)

("Shout" Chorus)

G $B\flat^6$ G_{MI}^7 C_{MI}^7 $F^{7(\flat 5)}$ $B\flat_{MA}^7$ G_{MI}^7 C_{MI}^7 $F^{7(\flat 5)}$

(horns octaves)

$B\flat^9$ $B\flat^9$ $E\flat^6$ $A\flat^9$ D_{MI}^7 $D\flat_{MI}^7$ C_{MI}^7 $C\flat^9$ $B\flat^6$ $F^{7(alt.)}$

(not precise)

H $B\flat^6$ G_{MI}^7 C_{MI}^7 $F^{7(\flat 5)}$ $B\flat_{MA}^7$ G_{MI}^7 C_{MI}^7 $F^{7(\flat 5)}$

$B\flat_{SUS}^9$ $B\flat^9$ $E\flat_{MA}^7$ $A\flat^9$ D_{MI}^7 $D\flat_{MI}^7$ C_{MI}^7 $C\flat^9$ $B\flat^6$ F_{MI}^9 $E^{9(\sharp 11)}$ $E\flat_{MA}^7$

(div.)

(Bass solo)

I $E\flat^6$ C_{MI}^7 F_{MI}^7 $B\flat^{7(b9)}$ $E\flat_{MA}^7$ C_{MI}^7 F_{MI}^7 $B\flat^{7(b9)}$ $B\flat_{MI}^7$ $E\flat^7$ $A\flat_{MA}^7$ $D\flat^9$

G_{MI}^7 $G\flat_{MI}^7$ F_{MI}^7 E^9 $E\flat^6$ $G\flat^9$ F^9

D.S. al Coda
(with repeat)

$B\flat^6$ $E^{7(\flat 5)}$

(horns unison)

The Good Life

Music by Sacha Distel
Lyric by Jack Reardon

Med. Ballad or Medium

(E $\flat$ 7(b9)) **A** A $\flat$ MA $\flat$ 7 3 3 3 GMI $\flat$ 7

Oh, the good life _____ full of fun _____ seems to be _____ the i - deal, _____

C $\flat$ 7 3 FMI $\flat$ 7 3 3 3

Yes, the good life _____ let's you hide _____ all the sad - ness you

(D $\flat$ MI $\flat$ 7 G $\flat$ 7 CMI $\flat$ 7 F $\flat$ 7 B $\flat$ MI $\flat$ 7 D $\flat$ MA $\flat$ 7)

feel. _____ You won't real - ly _____ fall in

(E $\flat$ 7(b9)) G $\flat$ 9 3 A $\flat$ MA $\flat$ 7 3 (GMI $\flat$ 7(b5)) C $\flat$ 7(b9) 3

love _____ for you can't take the chance, _____ So be

FMI $\flat$ 7 3 B $\flat$ 7 3 B $\flat$ MI $\flat$ 7 3 E $\flat$ 7 3

hon - est _____ with your - self, don't try to fake ro-mance. _____ It's the

B A $\flat$ MA $\flat$ 7 3 3 3 GMI $\flat$ 7

good life _____ to be free _____ and ex - plo - re _____ the un - known, _____

C $\flat$ 7 3 FMI $\flat$ 7 3 3 3

Like the heart-aches _____ when you learn _____ you must face _____ them a -

(D $\flat$ MI $\flat$ 7 G $\flat$ 7 CMI $\flat$ 7 F $\flat$ 7 B $\flat$ MI $\flat$ 7 D $\flat$ MA $\flat$ 7 E $\flat$ 7(b9) G $\flat$ 7)

lone. _____ Please re - mem-ber _____ I still love you, _____ and in

(A^bM^A7 CMI7) G^b13 F7(b9) B^bM17
 case you _____ won-der why, _____ Well, just wake up, _____ Kiss the

E^b9 SUS E^b7(b9) A^b6 (B^bM17 E^b7(b9))
 good life _____ good - bye.

The last line was originally: "Please remember I still love you, and in case you didn't know,
Well, just wake up, Kiss the good life hello."

Have You Met Miss Jones?

(from "I'd Rather Be Right")

Music by Richard Rodgers

Lyric by Lorenz Hart

Freely (Verse) $(\frac{F}{A})$

C^7 F_{MA}^7 $A^{b\circ 7}$ G_{MI}^7 C^7 A_{MI}^7 $A^{b\circ 7}$

It hap-pened, — I felt it hap-pen. — I was a - wake, — I was - n't

$(D_{MI}^7$ $G^{7(b9)}$)

G_{MI}^7 C^7 F_{MA}^9 $A^{b\circ 7}$ G_{MI}^7 C^7

blind. — I did - n't think, — I felt it hap - pen. — Now I be -

$(\frac{F}{A})$ $A^{b\circ 7}$ G_{MI}^7 $C^{7(b9)}$ C_{MI}^7 F^7 F^7)

G_{MI}^7 $C^{7(b9)}$ F^6 $B^b_{MA}^9$ E^{b9}

lieve in mat - ter o - ver mind. — And now, you see, — we must - n't

$(G_{MI}^7$)

A_{MI}^7 $D^{7(b9)}$ B^b6 G^{13} G_{MI}^7 C^7

wait. — The near - est mo - ment that we mar - ry is too late.

(Medium) $(\frac{F}{A})$ F_{MA}^7 (B^{b9}) $F^{\#o7}$)

A F_{MA}^7 (B^{b9}) A_{MI}^7 $D^{7(b9)}$ G_{MI}^7 C^9_{SUS} C^9

"Have you met Miss Jones?" Some - one said as we shook hands.

(F_{MA}^7) A_{MI}^7 D_{MI}^7 (G^9) $(A^{b9}_{MI}$ D^{b9} G_{MI}^7 $C^{7(b9)}$)

A_{MI}^7 $D^{7(b9)}$ G_{MI}^7 C^9_{SUS} C^9

She was just Miss Jones to me. —

(F_{MA}^7) F_{MA}^7 (B^{b9}) $F^{\#o7}$)

A_{MI}^7 $D^{7(b9)}$ G_{MI}^7 C^9_{SUS} C^9

Then I said, "Miss Jones, You're a girl who un - der - stands,

(F_{MA}⁷)
A_{MI}⁷ D_{MI}⁷ (G⁹) C_{MI}⁷ F^{7(b9)}

I'm a man who must be free." And all at

[B] B^b_{MA}⁹ A^b_{MI}⁷ D^b⁷ G^b_{MA}⁹ E_{MI}⁷ A⁷

once I lost my breath, And all at once was scared to death, And all at

D_{MA}⁹ (B_{MI}⁷) A^b_{MI}⁹⁽¹¹⁾ D^b⁹ G^b_{MA}⁹ G_{MI}⁷ C^{7(b9)}

once I owned the earth and sky.

(F_{MA}⁷)
[C] F_{MA}⁷ (B^b⁹) F^{#o}⁷ A_{MI}⁷ D^{7(b9)} G_{MI}⁷ C⁹_{SUS} (B^b⁹) C⁹

Now I've met Miss Jones, And we'll go on meet - ing till we

(G¹³)
A_{MI}⁷ D⁹ G_{MI}⁷ C^{7(b9)} F⁶ (G_{MI}⁷ C^{7(b9)})

die, Miss Jones and I. (fine)

Solo on ABC
After solos, D.S. al fine

McCoy Tyner's chords for letter A (originally in E flat):

(Bright) [A] F_{MA}⁷ (D^{7(b9)}) A_{MI}⁷ D^{7(b9)} G_{MI}⁷ (C^{7(b9)}) G_{MI}⁷ C^{7(b9)} F_{MA}⁷

F⁶ 1. A^b¹³ G^b¹³ 1. (C_{MI}⁷ G_{MI}⁷ C⁷ F^{7(b9)} C_{MI}⁷ F^{7(b9)}) [B]

He Was Too Good To Me

(from "Simple Simon")

Music by Richard Rodgers

Lyric by Lorenz Hart

Freely

(Verse)

(Verse) F_{MI}^7 Bb^7 $Eb^{6/9}$ F_{MI}^7 Bb^7

There goes my young in - tend - ed, _____ The thing is end - ed, _____ re - grets are

$E^b_{MA}{}^7$ $F_{mi}{}^7$ $B^b{}^7$ $E^b_{MA}{}^7$ $D^b_{MA}{}^7$ C^7

vain. I'll nev - er find an - oth - er half so sweet,

B^bMA⁷ A^bMA⁷ A^b_{SUS4} - 3 D^bMA⁷ F^bMI⁷ B^b⁷

And we'll nev - er meet a - gain. I was a good sport,

Told him Good - bye, Eyes dim, But why com - plain?

Ballad

(Ballad)
 S: **A** $E^b_{MA} 7$ $E^b 7(b9)$ $A^b_{MA} 7$ $B^b 9_{SUS}$ $B^b 9$

He was too good to me. How can I get a - long now?

$E^b_{MA}{}^7$ $(C_{MI}{}^7$ $G_{MI}{}^{7(b5)}$ $C^{7(b9)}$ $D^b{}^9$ $F_{MI}{}^7$ $A^b_{MI}{}^6$ C^b $B^b{}^9_{sus}$ $B^b{}^9$

So close he stood to me, Ev - 'ry-thing seems all wrong now.

$E^b_{MA}{}^7 / D$ $(C_{MI}{}^7 / B^b)$ $A_{MI}{}^{7(b5)}$ $A^b_{MI}{}^6 / C^b$ E^b / B^b $A^b_{13(b5)}$ $A_{MI}{}^{7(b5)} B^b{}^7 / A^b$

He would have brought me the sun. _____ Mak - ing me

(G^{MI}7 G^{MI}7 C⁹ C^{MI}7)
 F⁹SUS F⁹ F^{MI}7 B^b7
 smile, _____ that was his fun. _____

[B] E^bMA⁷ E^b7(b9) (A^b6 E^b A^b6 A^bMI⁶ A^b7 E^b B^b9 SUS B^b9)
 When I was mean to him He'd nev - er say, "Go 'way now."

E^bMA⁷ (B^bMI⁷ E^b7 A^bMA⁷ F^{MI}7(b5) B^b7(b9))
 G⁷(#5) C⁹SUS4-3 A^bMI⁶ C^b B^b9 SUS B^b9
 I was a queen to him. Who's goin' to make me gay now?

E^bMA⁷ /D (C^{MI}7 /B^b A^{MI}7(b5) A^bMI⁶ D^b9)
 E^b7 /D^b A^b6 /C D^b9 /C^b
 It's on - ly nat - u - ral I'm blue,

E^b/B^b (B^b7) F^{MI}7 B^b9 E^b6 (F^{MI}7 B^b7)
 He was too good to be true. (fine) Solo on AB
 After solos, D.S. al fine

The original melody varies considerably from this version.

This version is based on recordings by Chet Baker and Meredith D'Ambrosio.

Hello

Pop Ballad

Lionel Richie

*

(Intro) (instr.)

(pn.) AM_I (add 9) AM_I^9/G FMA^7 C^6/G FMA^7 AM_I (add 9) AM_I^9/G FMA^7 C^6/G FMA^7 I've

(bs./dr. tacet till 7th bar of letter A, 1st x)

(etc.)

A AM_I (add 9) AM_I^9/G FMA^7 C^6/G FMA^7 AM_I (add 9) AM_I^9/G

been a - lone with you in - side my mind,
long to see the sun - light in your hair,

and in my dreams I've kissed your lips a
and tell you time and time a - gain how

FMA^7 C^6/G FMA^7 AM_I (add 9) AM_I^9/G FMA^7 C^6/G FMA^7

thou - sand times.
much I care.

I some - times see you pass out - side my door. (vocal in on D.S.) Hel -
Some - times I feel my heart will o - ver - flow. Hel -

AM_I (add 9) AM_I^9/G FMA^7 A (add 9) **B** DM_I G (add 9)

lo, is it me you're look - ing for? I can see it in your eyes, I can
lo, I've just got to let you know, 'Cause I won - der where you are and I

C (add 9) F (add 9) Bb (add 9) $E^+/G\#$ $E^7/G\#$ AM_I E^7/B AM_I/C E^7/B

see it in your smile, — You're all I've ev - er want-ed, and my arms are o - pen wide. 'Cause you
won - der what you do. — Are you some - where feel - ing lone - ly or is some - one lov - ing you? Tell me

DM_I G (add 9) C (add 9) F (add 9) Bb (add 9)

know just what to say and you know just what to do, — and I want to tell you
how to win your heart, For I have - n't got a clue, — But let me start by

E^+ E C AM_I (add 9) AM_I^9/G FMA^7 C^6/G FMA^7

so much, I love you.
say - ing, I love you.

* The melody is freely interpreted.

1. $A_{MI}^{(add 9)}$ A_{MI}^9/G F_{MA}^7 C^6/G F_{MA}^7 | 2. $A_{MI}^{(add 9)}$ A_{MI}^9/G F_{MA}^7 C^6/G F_{MA}^7

I

D.S. for solo (vocal enters at pickup to 7th bar of letter A) al Coda

you.

$A_{MI}^{(add 9)}$ A_{MI}^9/G F_{MA}^7 C^6/G F_{MA}^7 A

(cello, 8va b.) rall.

In the original version by Lionel Richie, the instrumental solo (D.S.) is only 6 bars long and the vocal that follows is:

Hello, is it me you're looking for?
 'Cause I wonder where you are
 And I wonder what you do,
 Are you somewhere feeling lonely
 Or is someone loving you?
 Tell me how to win your heart,
 For I haven't got a clue,
 But let me start by saying "I love you."

Hey There

(from "The Pajama Game")

Richard Adler
Jerry Ross

Medium Slow or Medium

A E^b6 CMI^7 FMI^7 B^b7 E^b6 CMI^7 FMI^7 B^b7

Hey there, — you with the stars in your eyes, Love nev - er made a

(EMI^7 A^7) $C^{7(b9)}$ FMI^7 B^b7 E^bMA^7 AMI^7 D^7

fool of you, You used to be too wise. —

B G^6 EMI^7 AMI^7 D^7 G^6 EMI^7 AMI^7 D^7

Hey there, — you on that high — fly - ing cloud, Though she won't throw a

(A^bMI^7 Db^7 GMI^7 C^7 $F\#MI^7$ B^7 FMI^7 B^b7)
(G^7 ($Db^{9(b5)}$) C^7 ($G^b9(b5)$) FMI^7 (B^{13}) $B^b7(b9)$)

crumb to you, You think some-day she'll come to you. — Bet - ter for -

C E^b6 CMI^7 FMI^7 B^b7 E^b6 CMI^7 FMI^7 B^b7

get her, — Her with her nose in the air. She has you danc - ing

(EMI^7 A^7) $C^{7(b9)}$ FMI^7 B^b7 B^bMI^9 E^b9 (E^b9_{sus} E^b9)

on a string. Break it and she won't care. — Won't you

($AMI^7(b5)$ $D^{7(b9)}$ GMI^7)

D A^bMA^7 A^o7 E^bMA^7/B^b (Db^{13}) $C^{7(b9)}$

take this ad - vice I hand you like a broth - er? — Or are you

The musical score is written in B-flat major (two flats). The first staff contains the melody for the first line of lyrics, with alternate chords written above the notes. The second staff continues the melody for the second line of lyrics, also with alternate chords. The lyrics are: "not see - ing things too clear? Are you too much in love to hear? Is it all go - ing in one ear and out the oth - er? _____".

Staff 1:

- Chords: F_{MI}^7 , $(D\flat^9)$ $A\flat_{MI}^6$, G_{MI}^7 , $C^{7(b9)}$
- Lyrics: not see - ing things too clear? Are you too much in love to hear? Is it

Staff 2:

- Chords: F_{MI}^7 , $B\flat_{sus}^9$, $B\flat^{7(b9)}$, $E\flat^6$, $(F_{MI}^7 B\flat^{7(b9)})$
- Lyrics: all go - ing in one ear and out the oth - er? _____

Most of the alternate chords are from Hal Galper's great version.

Up Tempo, Bebop

Hot House

Tadd Dameron

(G^{MI} 7(b5)) C^{7(b9)}) F^{MI} (MA7)
A C^{7(b9)}

(G^{7(b9)}) D^{MI} 7(b5) G^{7(b9)} C^{MA7}

(G^{MI} 7(b5)) C^{7(b9)}) F^{MI} (MA7)
B C^{7(b9)}

(G^{7(b9)}) D^{MI} 7(b5) G^{7(b9)} C^{MA7}

C C^{MI} 7 F^{7(b9)} B^bMA⁷

A^b 13(b9) G^{13(b9)}

(G^{MI} 7(b5)) C^{7(b9)}) F^{MI} (MA7)
D C^{7(b9)}

(G^{7(b9)}) D^{MI} 7(b5) G^{7(b9)} C^{MA7}

(all rhythm)

Bars 1-4 of **A** and **D** are often played:

Based on the chords of "What Is This Thing Called Love?"

A House Is Not A Home

Music by Burt Bacharach

Lyric by Hal David

Ballad

A $B^b_{MA}{}^7$ E^b_6/B^b $B^b_{MA}{}^7$

A chair is still a chair _____ e - ven when there's no one sit - ting there;

$B^b_9{}^{SUS}$ B^b_9 $E^b_{MA}{}^7$ $D^7(b9)$ $(F_{MI}{}^7)$ $G_{MI}{}^7$ $B^b_9{}^{SUS}$ $B^b_7(b9)$ $F_{MI}{}^7$ $B^b_7(b9)$

But a chair is not a house, and a house is not a home when there's

$E^b_{MA}{}^7$ $C_{MI}{}^9$ F^9_{SUS}

no one there _____ to hold you tight, and no one there you can kiss good -

$B^b_{MA}{}^7$ $B^b_{MA}{}^7$ E^b_6/B^b

night. A room is still a room _____ e - ven when there's noth - ing

$B^b_{MA}{}^7$ $B^b_9{}^{SUS}$ B^b_9 $E^b_{MA}{}^7$ $D^7(b9)$

there but gloom; But a room is not a house, and a

$(F_{MI}{}^7)$ $G_{MI}{}^7$ $B^b_9{}^{SUS}$ $B^b_7(b9)$ $F_{MI}{}^7$ $B^b_7(b9)$ $E^b_{MA}{}^7$ $C_{MI}{}^9$

house is not a home when the two of us _____ are far a - part and one of us

F^9_{SUS} $B^b_{MA}{}^7$ **B** $E^b_6/9(\#11)$

has a bro - ken heart. Now and then I call your name and

$B^b_{MA}{}^7$ $A^b_9(\#11)$ G^{13}_{SUS} $G^{13}(b9)$ $C_{MA}{}^9$ $G^{13}(b9)$

sud - den - ly your face ap - - pears. But it's just _____ a cra - zy game.

When it ends _____ it ends in tears. Dar - ling, have a heart. _____

Chords: C_{MA}^9 , C_{MI}^9 , $F^{13(b9)}$, C , Bb_{MA}^7 , Eb^6/Bb

Don't let one mis - take keep us a - part. I'm not

Chords: Eb^6/Bb , Bb_{MA}^7 , Bb^9_{SUS} , Bb^9

meant to live a - lone. Turn this house in - to a home. When I climb the stair _____ and turn the

Chords: Eb_{MA}^7 , $D^7(\#5)$, G_{MI}^7 , (F_{MI}^7) , Bb^9_{SUS} , $Bb^7(b9)$, F_{MI}^7 , $Bb^7(b9)$, Eb_{MA}^7

key, Oh, please be there still in love with me.

Chords: C_{MI}^9 , F^9_{SUS} , Bb_{MA}^7

Bridge in chart (letter B) is as played by McCoy Tyner.

The original bridge is as follows:

Now and then I call your name and sud - den - ly your face ap - pears. _____

Chords: $Eb^6_9(\#11)$, Bb_{MA}^7 , $Ab^9(\#11)$, $G^{13(b9)}$

But it's just _____ a cra - zy game. _____ When it ends it ends in tears.

Chords: $G^{13(b9)}$, C_{MA}^9 , G^{13}_{SUS} , G^{13}_{SUS} , C_{MA}^9 , C_{MI}^9 , $F^{13(b9)}$

How Do You Keep The Music Playing?

Music by Michel Legrand
Lyric by Alan and Marilyn Bergman

Pop Ballad

A C_{MI}^7 F_{SUS}^9 F^9 $B^b_{MA}^7$ G_{MI}^7

How do you keep the mu-sic play-ing? How do you make it last?

C_{MI}^7 F_{SUS}^9 F^9 $B^b_{MA}^7$ $(A_{MI}^7 D^7)$
 D_{MI}^7 / A

How do you keep the song from fad-ing too fast?

G_{MI}^7 C_{SUS}^9 C^9 F_{MA}^7 D_{MI}^7

How do you lose your-self to some-one and nev-er lose your way?

$E_{MI}^7(b5)$ A_{SUS}^9 $A^{7(b9)}$ D_{MI} $D_{MI}^{7(b5)}$ $G^{7(b9)}$

How do you not run out of new things to say?

B C_{MI}^7 F_{SUS}^9 F^9 $B^b_{MA}^7$

And since we know we're al-ways chang-ing, how can it be the

G_{MI}^7 $E^b_{MA}^7$ D_{MI}^7 C_{MI}^7

same? And tell me how, year af-ter year, you're sure your heart will fall a-

F_{SUS}^9 F^7 (E^b/B^b) B^b $D^{7(\#5)}$

part each time you hear { his her } name? I

C G_{MI}^7 $(both\ x's)$ C_{SUS}^9 C^9 F_{MA}^7 $(B^{7(b5)})$

know the way I feel for you, it's now or nev-er. The

(counter melody, 2nd x only)

How do you keep the mu-sic play-ing? How do you make it

$B^b_{MA}7$ ($G_{MI}7$ / F) $E_{MI}7(b5)$

more I love the more that I'm a - fraid that

last? How do you keep the song from

A^9_{SUS} $A7(b9)$ D_{MI}^9 $D_{MI}7(b5)$ $G7(b9)$

in your eyes I may not see for - ev - er, for - ev - er.

fad - ing keep the song from fad - ing too fast?

D $C_{MI}7$ F^9_{SUS} F^9 $B^b_{MA}7$ $G_{MI}7$

If we can be the best of lov - ers, yet be the best of friends,

$E^b_{MA}7$ $D_{MI}7$ G^9_{SUS} $G7(b9)$ C_{MI}^9

if we can try with ev - 'ry day to make it bet - ter as it grows,

$C_{MI}7(b5)$ F^9_{SUS} F^9

with an - y luck then I sup - pose the mu - sic nev - er

1. E^b/B^b B^b 2. E^b/B^b (B^b)

ends. I ends. (Optional D.C. for solos)

How Insensitive

(Insensatez)

Music by Antonio Carlos Jobim

Portuguese Lyric by Vinicius de Moraes

English lyric by Norman Gimbel

Med. Slow Bossa Nova



How _____ in - sen - si - tive _____ I must _____ have seemed _____

Now _____ { he's / she's } gone _____ a - way _____ and I'm _____ a - lone _____



_____ when { he / she } told me that _____ { he / she } loved _____ me. _____

_____ with the mem - 'ry of _____ { his / her } last _____ look. _____



How _____ un - moved _____ and cold _____ I must _____ have seemed _____

Vague _____ and drawn _____ and sad, _____ I see _____ it still, _____



_____ when { he / she } told me so _____ sin - cere - ly. _____

_____ all { his / her } heart-break in _____ that last _____ look. _____



Why, _____ { he / she } must _____ have asked, _____ did I _____ just turn _____

How, _____ { he / she } must _____ have asked, _____ could I _____ just turn _____



_____ and stare in i - cy si - lence? _____

_____ and stare in i - cy si - lence? _____



What _____ was I _____ to say? _____ What can _____ you say _____

What _____ was I _____ to do? _____ What can _____ you do? _____

when a love _____ af - fair _____ is o - ver? _____
 when a love _____ af - fair _____ is o - ver? _____

Last x
 (BbmA7)
 Dm7

Gm7
 Dm7

ver? _____

Original Portuguese Lyric

A insensatez
 Que você fez
 Coração mas sem cuidado
 Fez chorar de dor
 O seu amor
 Um amor tão delicado

Ah!, por que você
 Foi fraco assim
 Assim tão desalmado
 Ah!, meu coração
 Quem nunca amou
 Não merece ser amado

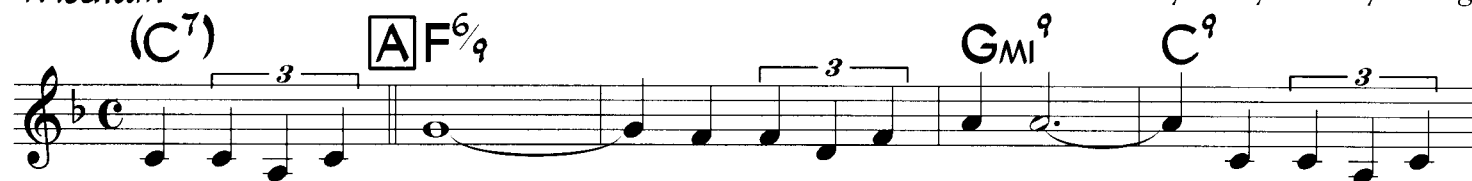
Vai meu coração
 Ouve a razão
 Usa só sinceridade
 Quem semeia vento
 Diz a razão
 Colhe sempre tempestade

Vai meu coração
 Pede perdão
 Perdão apaixonado
 Vai porque
 Quem não pede perdão
 Não é nunca perdoado

(How Little It Matters)
How Little We Know

Music by Phillip Springer
 Lyric by Carolyn Leigh

Medium



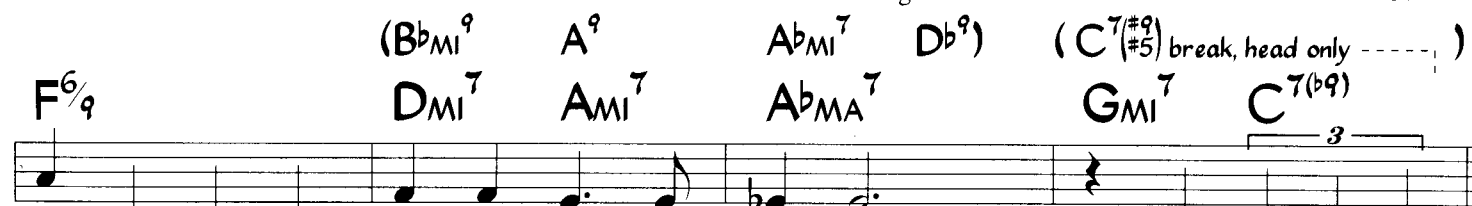
How lit - tle we know _____ how much to dis - cov - er _____ what chem - i - cal



forc - es flow _____ from lov - er to lov - er? _____ How lit - tle we



un - der-stand what touch - es off that tin - gle _____ that sud - den ex -



plo - sions when two tin - gles in - ter - min - gle. Who cares to de -



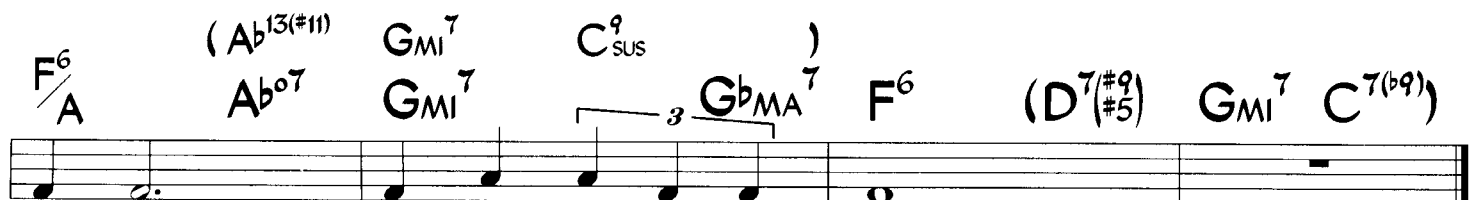
fine _____ what chem - is - try this is? _____ Who cares with your



lips on mine _____ how ig - nor - ant bliss is? _____ So long as you



kiss me and the world a - round us shat - ters _____ How lit - tle it



mat - ters, _____ how lit - tle we know.

How Long Has This Been Going On?

(from "Rosalie")

George Gershwin
Ira Gershwin

Freely

(Verse) F_{MA}^7 D_{MI}^7 G_{MI}^7 $C^{7(b9)}$ F^6 (D_{MI}^7 G_{MI}^7 C_{SUS}^7)

He: As a tot when I trot - ted in lit - tle vel - vet pan - ties. _____
 She: 'Neath the stars at ba - zaars of - ten I've had to ca - ress men. _____

$F\#_{MI}^{7(b5)}$ B^7 $E^{7(b9)} E^{7(b9)}$ A_{MI} $A_{MI}^{(MA7)}$ D_{SUS4-3}^9

I was kissed by my sis - ters, my cous - ins and my aunt - ies. _____
 Five or ten dol - lars then I'd col - lect from all those yes men. _____

G_{MI} F A^7/E $D^{7(b9)} D^{7(b9)}$ G_{MI} $D_{SUS}^{7(b9)}$ G_{MI}

Sad to tell, it was Hell, an in - fer - no worse than Dan - te's. _____
 Don't be sad, I must add that they meant no more than chess - men. _____

G^7 D_{MI}^9 G^{13} G_{MI}^7 C^7

So, my dear, I swore, _____ "Nev - er nev - er more!" _____
 Dar - ling, can't you see _____ 'T'was for char - i - ty. _____

F_{MA}^7 D_{MI}^7 G_{MI}^7 $C^{7(b9)}$ F^6 (D_{MI}^7 G_{MI}^7 C_{SUS}^9)

On my list I in - sist - ed that kiss - ing must be crossed out. _____
 Though these lips have made slips, it was nev - er real - ly se - rious. _____

$(F\#_{MI}^{7(b5)})$ A_{MI} A_{MI}^6 B^7 $E^{7(b9)} E^{7(b9)}$ A_{MI} G $F\#^{o7}$

Now I find I was blind, and oh la - dy, how I've lost out! _____
 Who'd a' thought I'd be brought to a state that's so de - li - rious? _____

(Ballad or Medium)

(C^9) G_{MI}^7 $F\#^{o7}$ C^{o7} G_{MI}^7 C^7 C_{MI}^7 $F^{9(13)}$ $Bb^{9(13)}$ Bb_{MA}^9 E_{SUS4-3}^9 Bb_{MI}^7 Bb_{MI}^6

I could cry — salt - y tears; — Where have I been all these years? —
 I could cry — salt - y tears; — Where have I been all these years? —

F/A A_{b}^{o7} G_{MI}^7 (C^7) F^7 Bb_{MA}^9 G_{MI}^7 $C^{7(b9)}$ $C^{9(13)}$ D_{b}^9 $C^{9(13)}$

Lit - tle wow, — tell me now, — how long has this been go - ing on? —
 Lis - ten you, — tell me do, — how long has this been go - ing on? —

* Lower notes are the original notes. Upper notes are commonly used.

(F^{MA}⁹ A^{MI}⁷ D^{7(b9)} C⁹ G^{MI}⁷ F^{#o7} C^{o7} G^{MI}⁷ C⁷ C⁹ C^{MI}⁷ F⁹⁽¹³⁾ F⁹⁽¹³⁾)

There were chills — up my spine, — and some thrills I
What a kick! — How I buzz! — Boy, you click as

(B^{b9(13)} B^{bMA}⁹ B^{bMI}⁷ B^{bMI}⁶ E^{b9}_{SUS4-3} F/A A^{b o7} G^{MI}⁷ (C⁷ F⁷ F^{#o7})

can't de - fine. — Lis - ten sweet, — I re - peat: — How
no one does! — Hear me sweet, — I re - peat: — How

(B^{bMA}⁹ G^{MI}⁷ C^{7(b9)} D^{b9} C⁹ F F⁶ G^{MI}⁷ A^{b o7} F/A C^{MI}⁷ F⁷ B^{bMA}⁷ E^{b9})

long has this been go - ing on? — Oh, I feel that
long has this been go - ing on? — Dear, when in your

B^{bMA}⁷ E^{b9} B^{bMA}⁷ E^{b9} B^{bMA}⁷ B^{MI}^{7(b5)} E^{7(b9)}

I could melt; — in - to Heav - en I'm hurled.
arms I creep, — that di - vine ren - dez - vous,

(A^{MI}⁷ D^{MI}⁶ A^{MI}⁷ B^{MI}^{7(b5)} E^{7(b9)} A^{MI}⁷ D^{MI}⁶ A^{MI}⁷ B^{MI}^{7(b5)} E^{7(b9)} A^{MI}⁷ D^{MI}⁶ A^{MI}⁷ B^{MI}^{7(b5)} E^{7(b9)} A^{MI}⁷ A^{b9} A^{MI}⁷ F^{#o7})

I know how Co - lum - bus felt, — find - ing an - oth - er world.
Don't wake me if I'm a - sleep. — Let me dream that it's true.

(C⁹ C^{o7} C⁹ F⁹⁽¹³⁾ B^{b9(13)} B^{bMI}⁷ B^{bMI}⁶)

Kiss me once, — then once more. — What a dunce I was be - fore. —
Kiss me twice, — then once more. — That makes thrice, let's make it four! — }

F/A A^{b o7} G^{MI}⁷ (C⁷ F⁷ F^{#o7} B^{bMA}⁹ C^{7(b9)} C^{7(b9)} F⁶ D^{7(b9)})

What a break! — For heav-en's sake! — How long has this been go-ing on? — *(fine)*

Solo on ABC.
After solos, D.S. al fine

I Can't Get Started

Music by Vernon Duke
Lyric by Ira Gershwin

Freely or Bright

(Verse) CMA^7 AMI^7 DMI^7 G^7 CMA^7 AMI^7 DMI^7 G^9 F^9

I'm a glum one it's ex-plain-a-ble: I met some-one un-at-tain-a-ble;

EMI^7 $E^b\circ^7$ DMI^7 G^7 CMA^7 (AMI^7) $F\#MI^7(b5)$ $B^7(b9)$

Life's a bore, The world is my oy-ster no more.

EMA^7 $C\#MI^7$ $F\#MI^7$ B^7 EMA^7 $C\#MI^7$ $F\#MI^7$ B^9 A^9

All the pa-pers where I led the news With my ca-pers now will spread the news,

$G\#MI^7(C\#MI^7)G^9_{SUS}$ $EMI^7(AMI^7)C\#^{\circ}7$ DMI^7 G^9_{SUS}

"Su-per-man Turns Out To Be Flash In The Pan!"

(Ballad or Medium) **A** (G^9_{SUS}) CMA^7 ($A^7(b9)$) AMI^7 DMI^7 G^7 (BMI^7 E^7 B^bMI^7 E^b7) E^7 AMI^7

I've flown a-round the world in a plane; I've set-tled re-vo-lu-tions in
(I do a) hun-dred yards in ten flat; The Prince of Wales has co-pied my

(AMI^7 D^7 A^bMI^7 D^b7) ($DMI^7(b5)$) D^{13} G^9_{SUS} CMA^7 AMI^7 ($A^7(b9)$) DMI^7 $G^7(b9)$

Spain; The North Pole I have char-ted, But can't get start-ed with
hat; With queens I've à la cart-ed, But can't get start-ed with

($B^b7(\#11)$ A^7 $A^b7(\#5)$ $G^7(b9)$) ($A^7(b9)$) $E^7(\#5)$ $A^7(b9)$ D^9 $G^7(b9)$ CMA^7 AMI^7

you. A-round the golf course I'm un-der
you. The lead-ing tai-lors fol-low my

DMI^7 G^7 (BMI^7 E^7 B^bMI^7 E^b7) AMI^7 D^7 A^bMI^7 D^b7) D^{13} G^9_{SUS}

par, And all the mov-ies want me to star; I've got a
styles, And tooth-paste ads all fea-ture my smiles; The As-tor

house, a show - place, But I get no — place with you. You're so su -
 bilts I vis - it, But say, what IS — it with you? When first we

B EMI⁹ A⁹ EMI⁹ A⁹ (DMA⁷ G⁹ DMA⁷ F#MI⁷ EMI⁷ A⁹_{SUS})

preme, lyr - ics I write — of you, Scheme just for a sight — of you,
 met, how you e - lat - ed me! Pet, you dev - as - tat - ed me!

DMI⁹ G⁹ DMI⁹ G⁹ (CMA⁷ A⁹ D⁹ G⁹_{SUS})
 EMI⁷ E^{b7} DMI⁷ G⁹_{SUS}

Dream both day and night — of you And what good does it do? In nine-teen
 Yet, now you've de - flat - ed me Till you're my Wa - ter-loo. I've sold my

C CMA⁷ (A^{7(b9)}) AMI⁷ DMI⁷ G⁷ (BMI⁷ E⁷ B^bMI⁷ E^{b7})
 E⁷ AMI⁷

twen - ty - nine — I sold short; — In Eng - land I'm pre - sen - ted at
 kiss - es at — a ba - zaar, — And af - ter me they've named — a ci -

(AMI⁷ D⁷ A^bMI⁷ D^{b7}) (AMI⁷)
 D¹³ G⁹_{SUS} CMA⁷ A^{7(b9)} DMI⁹ G^{7(b9)}

court, But you've got me down-heart - ed 'Cause I can't get start - ed with
 gar; But late - ly how I've smart - ed 'Cause I can't get start - ed with

C⁶ (A^{7(#5)} DMI⁷ G⁷)

you. (fine) (I do a)

Solo on ABC
After solos, D.S. al fine

Letter B is originally written:

B

(etc.)

I Concentrate On You

Med. Ballad or Med. Up* (from "Broadway Melody Of 1940")

Cole Porter

A

$E^b_{MA}{}^7$ $A^b{}^9(b5)$ $E^b_{MI}{}^7$ 3

When - ev - er skies look grey to me _____ And trou - ble be -

$(D^b_{MI}{}^7 G^b{}^9)$ $C^b{}^6$ $E^b_{MI}{}^7$ $A^b_{MI}{}^6$ $F_{MI}{}^7(b5)$ 3 $B^b{}^7(b9)$

gins to brew, _____ When - ev - er the win - ter winds

$E^b_{MI}{}^7$ $(D^b_{MI}{}^7 G^b{}^7)$ $C_{MI}{}^7(b5)$ B^{13} $B^b{}^7(\#5)$ $B^b{}^7$ $E^b{}^6$ $(E^b_{MI}{}^7 A^b{}^7)$ $E^b_{MI}{}^7 A^b{}^7$ $(F_{MI}{}^7 B^b{}^7)$

be - come too strong, I con - cen - trate on you. _____

$E^b_{MA}{}^7$ $A^b{}^9(b5)$ $E^b_{MI}{}^7$ 3

When for - tune cries "nay nay" to me _____ And peo - ple de -

$D^b_{MI}{}^7 G^b{}^9$ $C^b{}^6$ $(F_{MI}{}^7(b5))$ $D^b{}^7$ 3 $A^b_{MI}{}^7$ $D^b{}^7$

clare "You're through," _____ When - ev - er the Blues be - come

$(E^b_{MI}{}^7 D^o{}^7)$ $G^b{}^7/D^b$ F^7/C B^7 $(E^b_{MI}{}^7 A^b{}^7)$ $E^b_{MI}{}^7 A^b{}^7$ $(E^b_{MI}{}^7 A^b{}^7)$

$G^b_{MA}{}^7$ $F_{MI}{}^7(b5)$ $B^b{}^7(\#5)$ $B^b{}^7$ $E^b{}^6$

my on - ly song I con - cen - trate on you. _____ On your

$(A^b_{MA}{}^7)$ $A^b_{MI}{}^7$ $E^b_{MA}{}^7$ $C^7(b9)$ $(A^b_{MI}{}^7)$ $F_{MI}{}^7$ $B^b{}^7(b9)$

B $A_{MI}{}^7(b5)$ $A^b_{MI}{}^7 A^b_{MI}{}^6$ C^b/E^b $E^b_{MA}{}^7 (C_{MI}{}^7)$ $F_{MI}{}^7$ $B^b{}^7(b9)$

smile so sweet, so ten - der, _____ When at first { my kiss you } de -

$(G^b_{MA}{}^7)$ C^b/G^b $G^b_{MA}{}^7$

$E^b_{MA}{}^7$ $E^b{}^7$ $A^b_{MA}{}^7$ $D^b{}^9_{sus4-3}$ 3

cline, _____ On the light in your eyes When { you } sur - ren - der _____

* Also done as an Easy Samba.

Musical score for the first line of the song. The melody is in G-flat major (B-flat major with one flat). The lyrics are: "And once a - gain our arms in - ter - twine."

Musical score for the second line of the song. The melody is in G-flat major. The lyrics are: "And so when wise men say to me That love's young"

Musical score for the third line of the song. The melody is in G-flat major. The lyrics are: "dream nev - er comes true, To prove that ev - en"

Musical score for the fourth line of the song. The melody is in G-flat major. The lyrics are: "wise men can be wrong, I con - cen - trate on you."

Musical score for the fifth line of the song. The melody is in G-flat major. The lyrics are: "you. I con - cen - trate and con - cen - trate"

Musical score for the sixth line of the song. The melody is in G-flat major. The lyrics are: "on you."

Letter A, bars 13-16 and 29-32 and Letter C, bars 13-16 are written as they are most often performed.
The original melody was written:

Musical score for the original melody of the phrase "I con - cen - trate on you."

I Could Write A Book

(from "Pal Joey")

Music by Richard Rodgers

Lyric by Lorenz Hart

Freely

(Verse)

Chords: G /F# /F C/E C^M/E^b G/D C[#]°7 / D⁷/C /D

A B C D E F G I nev - er learned to spell, at least not

Chords: GMA⁷ AMI⁷ B^MMI⁷ AMI⁷ G /F# /F C/E

well. One, two, three, four, five, six, sev - en, I

Chords: C^M/E^b G/D C[#]°7 / D⁷/C /D GMA⁷ AMI⁷ B^MMI⁷ AMI⁷

nev - er learned to count a great a - mount.

Chords: GMI⁷ C⁹_{SUS} C⁹ (AMI⁷) FMA⁷ A⁷) EMI⁷ A⁷

But my bus - y mind is burn - ing to use what learn - ing I've got.

Chords: D⁷ GMA⁷ DMI⁷ G⁷

I won't waste an - y time, I'll strike while the i - ron is hot.

(Ballad or Medium) (EMI⁷) G^{7(b9)} S. A CMA⁷ AMI⁹ DMI⁷ G^{7(b9)} (EMI⁷) CMA⁷ AMI⁷ DMI⁷ G^{7(b9)}

If they asked me I could write a book, A - bout the

Chords: CMA⁷ (DMI⁷) EMI⁷ A^{7(b9)} DMI⁷ (G⁷ B^MMI^{7(b5)} /F E^{7(b9)})

way you walk and whis - per and look. I could

(C⁶/_E E^b7 D_{MI}7 G7 C⁶ C^o7 G⁶/_B C C^o7)
 A_{MI}7 (F_{MI}6/A^b G⁶) F[#]_{MI}7(b5) B⁷(b9) E_{MI}7 A⁷(b9)
 write a pre - face on how we met, so the

(G⁶/_B B^b7)
 A_{MI}7 D⁷_{SUS} D⁷(b9) D_{MI}7 G7 G⁷(b9)
 world would nev - er for - get. And the

(E_{MI}7)
 [B] C_{MA}7 A_{MI}9 D_{MI}7 G⁷(b9) (E_{MI}7) C_{MA}7 A_{MI}7 D_{MI}7 G⁷(b9)
 sim - ple se - cret of the plot is just to

C_{MA}7 (D_{MI}7) E_{MI}7 A⁷(b9) D_{MI}7 (G7 F[#] B_{MI}7(b5) E⁷(b9))
 tell them that I love you a lot, Then the

(C⁶/_E E^b7 D_{MI}7 G7)
 A_{MI}7 (A^b7) G_{MI}7 C⁷(b9) F_{MA}7 B^b9(13)
 world dis - cov - ers as my book ends, How to

(C⁶/_G E⁷(b9))
 E_{MI}7 A⁷(b9) D_{MI}7 G⁷(b9) C⁶ (D_{MI}7 G⁷(b9))
 make two lov - ers of friends. *(fine)* If they

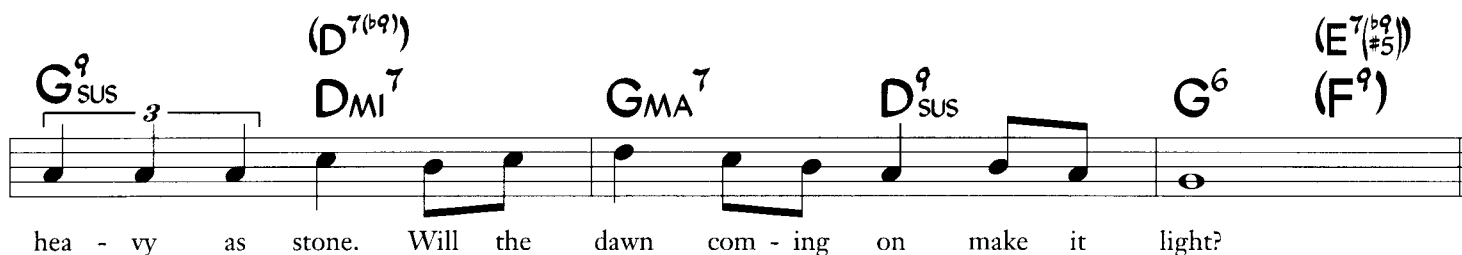
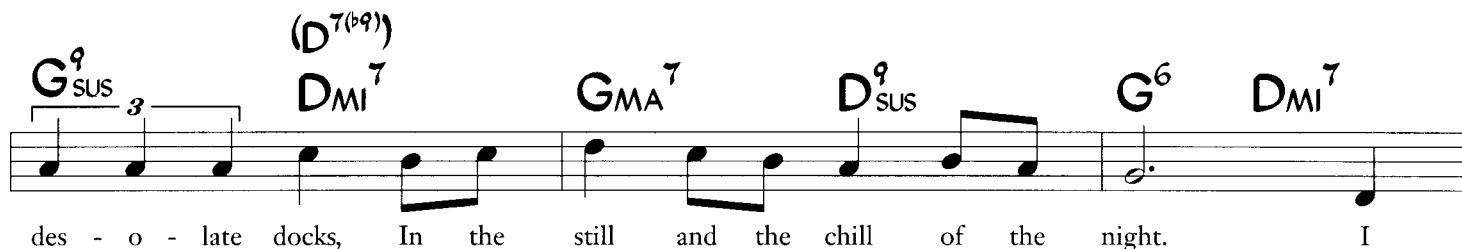
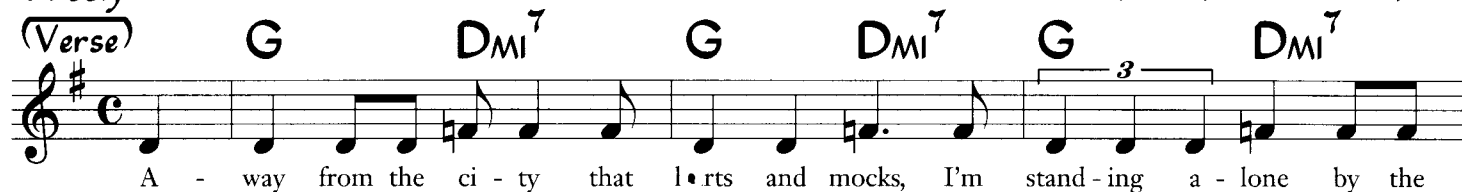
Solo on AB
 After solos, D.S. al fine

I Cover The Waterfront

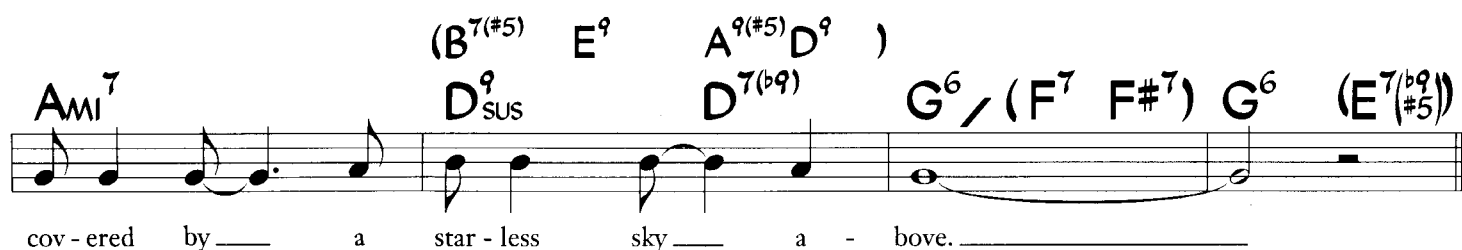
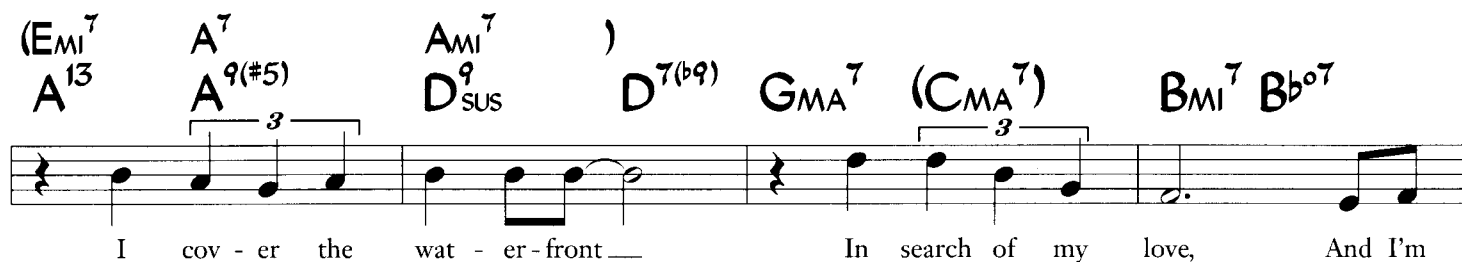
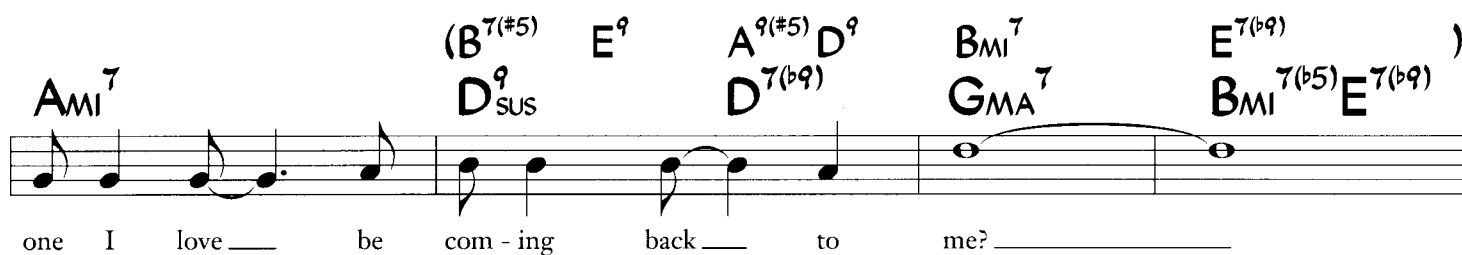
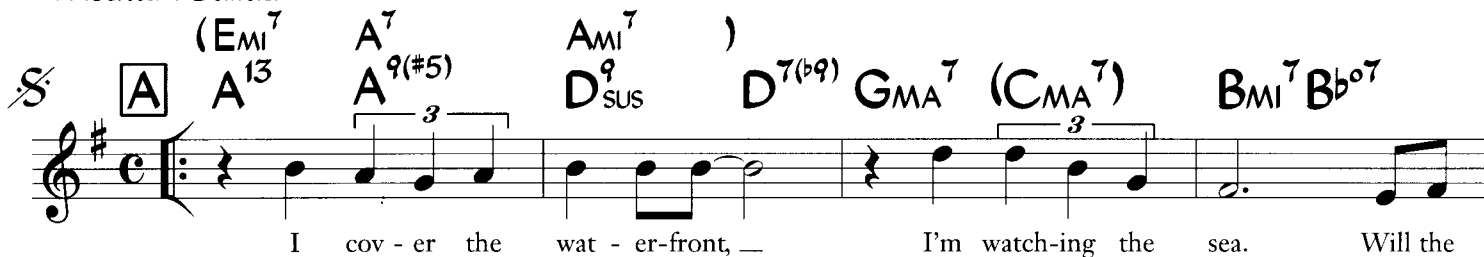
Music by John Green
Lyric by Edward Heyman

Freely

(Verse)



(Medium Ballad)



B A_{MI}^7 D^7 $(B_{MI}^7 G^6 E^{7(\#5)})$ E_{MI}^7 A_{MI}^7 D^7 G^6

Here am I, — pa - tient - ly wait-ing, hop - ing and long-ing. Oh, how I yearn!

B_{MI}^7 E^7 $(C\#_{MI}^7 A^6 F\#^{7(\#5)})$ $F\#_{MI}^7$ B_{MI}^7 E^{13} A_{MI}^7 D^9 $(D^9 D^{\#o7})$

Where are you? — Are you for - get-ting? Do you re - mem-ber? Will you re - turn?

C $(E_{MI}^7 A^{13})$ A^7 $A^{9(\#5)}$ A_{MI}^7 D^9_{SUS} $D^{7(b9)}$ G_{MA}^7 (C_{MA}^7) B_{MI}^7 $B^{b o7}$

I cov - er the wat - er-front, — I'm watch-ing the sea, For the

A_{MI}^7 $(B^{7(\#5)} E^9)$ D^9_{SUS} $A^{9(\#5)}$ D^9 $D^{7(b9)}$ G^6 $(B_{MI}^{7(b5)} E^{7(b9)})$

one I love — must soon come back — to me. **(fine)**

Solo on ABC
After solos, D.S. al fine

I Didn't Know About You

Music by Duke Ellington

Lyric by Bob Russell

Medium or Freely

(Verse) F_{MA}^7 $D^{7(b9)}$ D_{MI}^7 G^7 G_{MI}^7 $C^{13(b9)}$ F^6_9

If they would ask me I would say, — I have had a thrill or so, — But

D_{MI}^7 G^{13} G_{MI}^7 $C^{7(\#5)}$

that goes back to yes - ter - day, — A long time a - go.

(Medium Ballad or Medium) A G_{MI}^9 $C^{7(b9)}$ F_{MA}^9 $A^{b\circ 7}$ G_{MI}^7 $C^{7(b9)}$ A^7

I ran a - round — with my own lit - tle crowd, — The u - su - al laughs, — not

$(A_{MI}^{7(b5)})$ E^{b9} $D^{7(b9)}$ $G^{9(\#11)}$ G^9 G_{MI}^7 C^{13}

of - ten but loud, — and in the world that I knew — I did - n't know a - bout

$(E^{b9}$ D^9 A_{MI}^7 $E^{b9(\#11)}$ $D^{7(b9)}$ G_{MI}^9 $C^{7(b9)}$ F_{MA}^9 F^6 $(A_{MI}^7$ $A^{b\circ 7}$)

you. — Chas - ing af - ter the ring — on the mer - ry - go-round, — Just

$(G_{MI}^7$ B^{b7} $C^{7(b9)}$ A^7 $A_{MI}^{7(b5)}$ E^{b9} $D^{7(b9)}$ $G^{9(\#11)}$ G^9

tak - ing my fun — where it could be found, — and yet what else could I do; —

G_{MI}^7 C^9_{sus} $C^{7(b9)}$ F^6 G_{MI}^7 $A^{b\circ 7}$ F^6/A

— I did - n't know a - bout you. — Dar - ling,

$(B^{bMA}^7$ $E^{7(\#9)}$ $E^{b9(\#11)}$) B^{bMA}^7 $F^{9(\#5)}$ B^{bMA}^7 B^{b6}

now I know I had the lone - li - est yes - ter - day, — ev - 'ry day.

$B^b_{MI}{}^9$ $E^b{}^9$ $B^b_{MI}{}^9$ $E^b{}^{13}$ $A^b{}^6/9$ $(D^7(\sharp 9))$ $(A_{MI}{}^7(\flat 5))$ $D^7(\flat 9)$ $G^7(\sharp 5)$ $C^7(\flat 9)$

In your arms I know for once in my life I'm liv - ing.

$G_{MI}{}^9$ $C^7(\flat 9)$ $(A_{MI}{}^7)$ $F_{MA}{}^9$ $A^b{}^{\circ 7}$ F^6 $G_{MI}{}^7$ $B^b{}^7$ $C^7(\flat 9)$ A^7

Had a good time — ev - 'ry time I went out. — Ro - mance was a thing — I

$(A_{MI}{}^7(\flat 5))$ $E^b{}^9$ $D^7(\flat 9)$ $G^9(\sharp 11)$ G^9 $G_{MI}{}^7$ C^9_{SUS} $C^7(\flat 9)$

kid - ded a - bout. — How could I know a - bout love? — I did - n't know a - bout

F^6 $(G_{MI}{}^7)$ $A_{MI}{}^7$ $D^7(\flat 9)$

you. (fine)

Solo on ABC
After solos, D.S. al fine

I Didn't Know What Time It Was

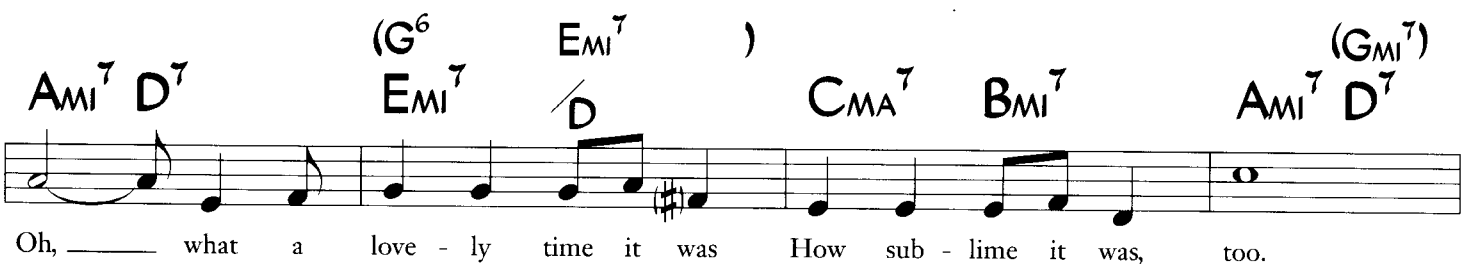
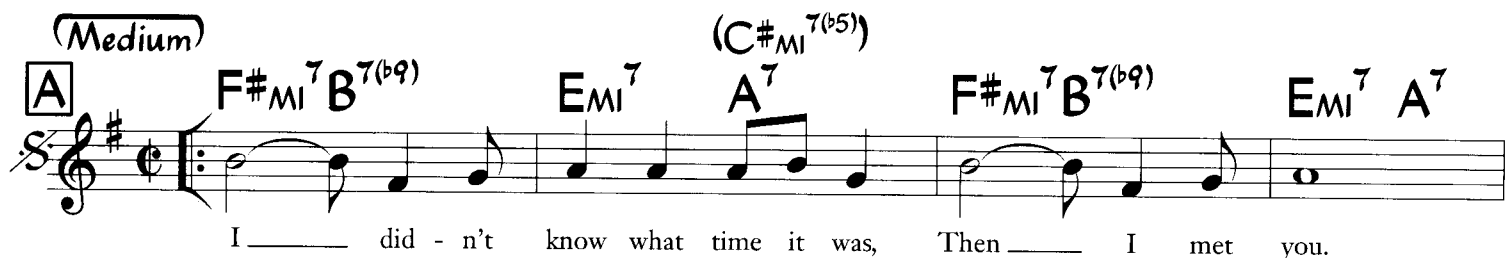
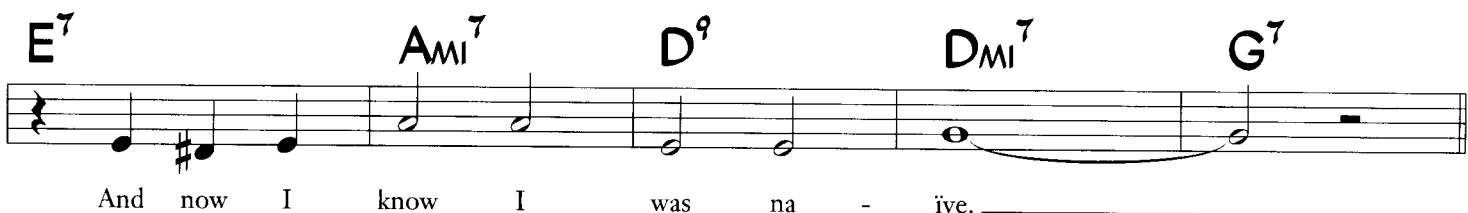
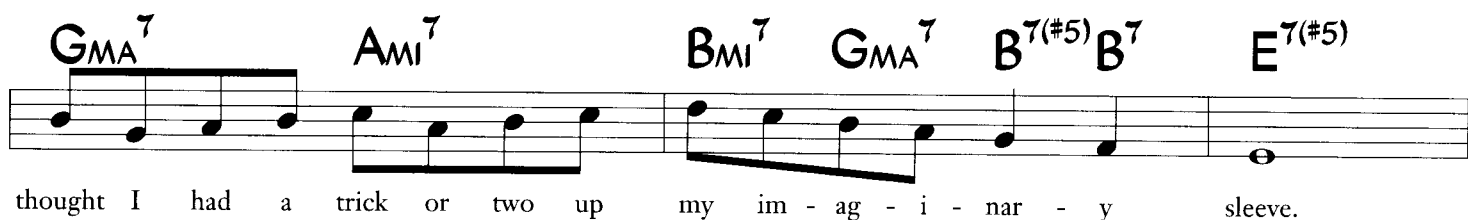
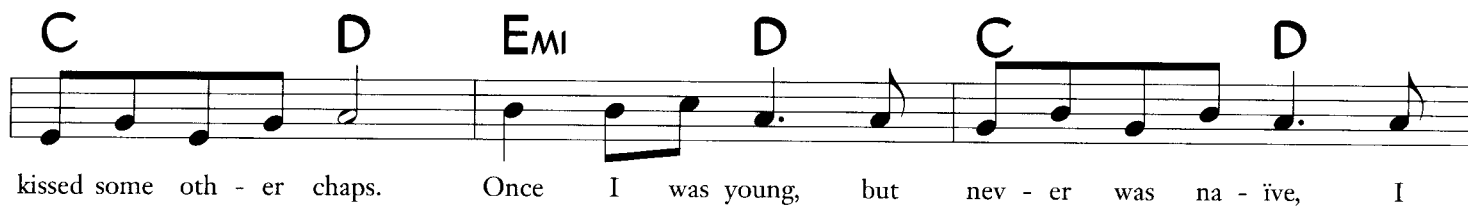
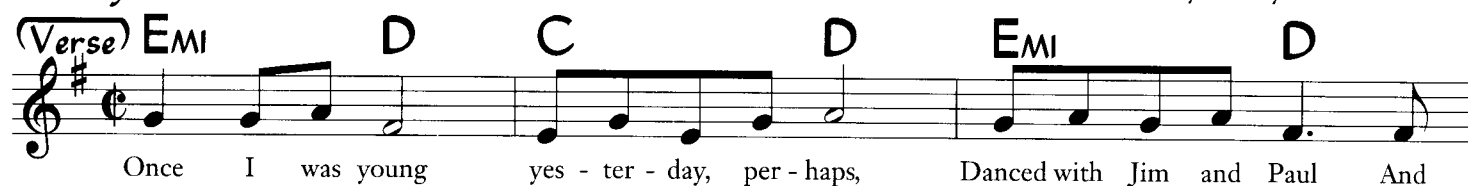
(from "Too Many Girls")

Music by Richard Rodgers

Lyric by Lorenz Hart

Freely

(Verse)



$(G^6 \quad E_{MI}^7)$
 $A_{MI}^7 \quad D^7 \quad E_{MI}^7 \quad D \quad C_{MA}^7 \quad B_{MI}^7 \quad A_{MI}^7 \quad D^7$
 Warm — like the month of May it was, And I'll say it was grand.

B $G^6_9 \quad F\#_{MI}^7(b5) \quad B^7(b9) \quad F\#_{MI}^7(b5) \quad B^7(b9) \quad (E_{MI}^7 \quad E_{b7}^7 \quad D_{MI}^7 \quad D_{b7}^7)$
 $E_{MI}^7 (A^7) D_{MI}^7 G^7$
 Grand — to be a - live, to be young, to be mad, to be yours a - lone.

$(C_{MA}^7 \quad B^7(\#9))$
 $A_{MI}^7 \quad D^7 \quad E_{MI}^7 \quad G_{MA}^9 \quad A^7 \quad E_{MI}^7 \quad A^7 \quad A_{MI}^7 \quad D^7 \quad (G_{MI}^7)$
 Grand — to see your face, feel your touch, hear your voice say I'm all your own.

C $F\#_{MI}^7 \quad B^7(b9) \quad E_{MI}^7 \quad A^7 \quad (C\#_{MI}^7(b5)) \quad F\#_{MI}^7 \quad B^7(b9) \quad E_{MI}^7 \quad A^7$
 I — did - n't know what year it was, Life — was no prize.

$(G^6 \quad E_{MI}^7)$
 $A_{MI}^7 \quad D^7 \quad E_{MI}^7 \quad D \quad C_{MA}^7 \quad B_{MI}^7 \quad C_{MI}^9 \quad F^{9(13)}$
 I — want - ed love and here it was Shin - ing out of your eyes. I'm

$(G_{MA}^7/D \quad B^7)$
 $B^7(\#5) \quad E^9 \quad C^6) \quad A_{MI}^7 \quad D^9_{SUS} \quad G^6$
 wise — and I know what time it is now. **(fine)**

Solo on ABC
After solos, D.S. al fine

I Get A Kick Out Of You

(from "Anything Goes")

Cole Porter

Freely

(Verse) $E^b6/9$ F_{MI}^7 B^b7 $E^b6/9$ F_{MI}^7 B^b7 E^bMA^7

Mys to - ry is much too sad to be told, But prac - tic-'ly ev - 'ry-thing -

F_{MI}^7 B^b7 $E^b6/9$ F_{MI}^7 B^b7 $E^b6/9$ F_{MI}^7 B^b7

leaves me to - tal - ly cold. The on - ly ex - cep - tion I know is the

G_{MA}^7 (E_{MI}^7) A_{MI}^7 D^7 G_{MA}^7 (E_{MI}^7) A_{MI}^7 $D^{7(b9)}$ G_{MI}^7

case When I'm out on a qui - et spree Fight-ing vain-ly the old en-nui, -

(Optional Tempo, Medium) $(E^b6$ $C^{7(b9)}$) E^b6 $C^{7(\#5)}$ F^9 $B^b7(\#5)$

And I sud-den-ly turn and see your fab - u - lous face.

[A] (Medium) F_{MI}^7 B^b7 E^bMA^7 G_{MI}^7 $C^{7(b9)}$ F_{MI}^7

I get no kick from cham - pagne. Mere al - co -

B^b7 E^bMA^7 G_{MI}^7 $C^{7(b9)}$ F_{MI}^7 B^b7 $G_{MI}^{7(b5)}$

hol does - n't thrill me at all, So tell me why should it be true

$C^{7(b9)}$ F_{MI}^7 B^b7 E^b6 G_{MI}^7 $C^{7(\#5)}$

That I get a kick out of you?

[B] F_{MI}^7 B^b7 E^bMA^7 G_{MI}^7 $C^{7(b9)}$ F_{MI}^7 B^b7

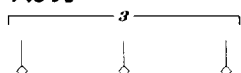
Some get a kick from co - caine. I'm sure that if I took

Chords and musical notation are provided for each system. The score includes various chord types such as triads, dyads, and complex chords with extensions and alterations. The lyrics are written below the vocal line.

* Upper notes are the original notes, lower notes are often used.

Solo on ABCD
After solos, D.S. al fine

Note



rhythm is usually played or sung as

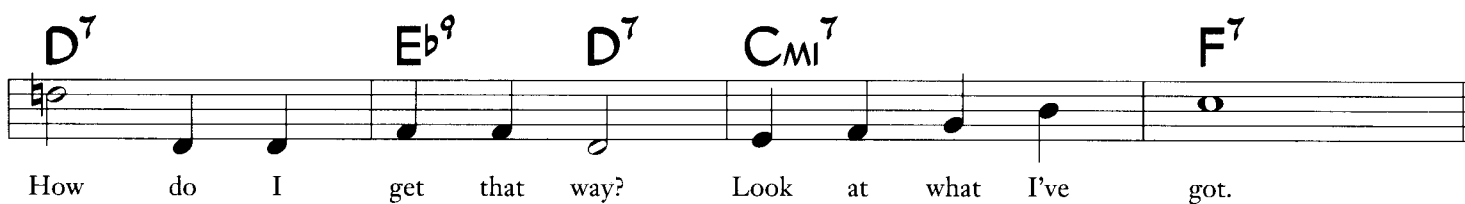
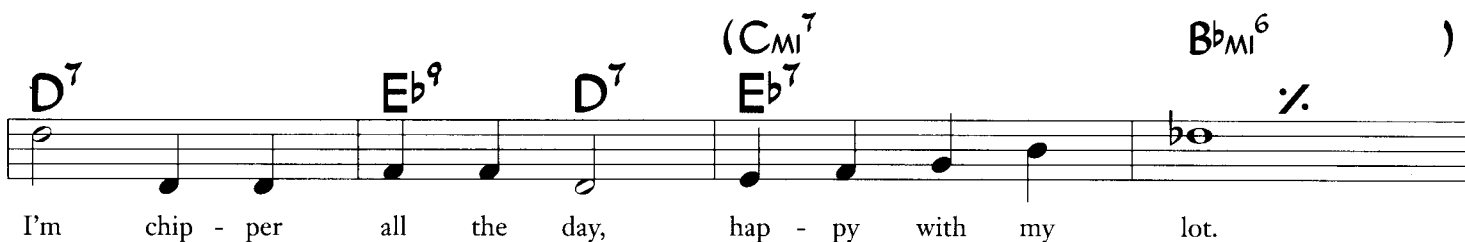
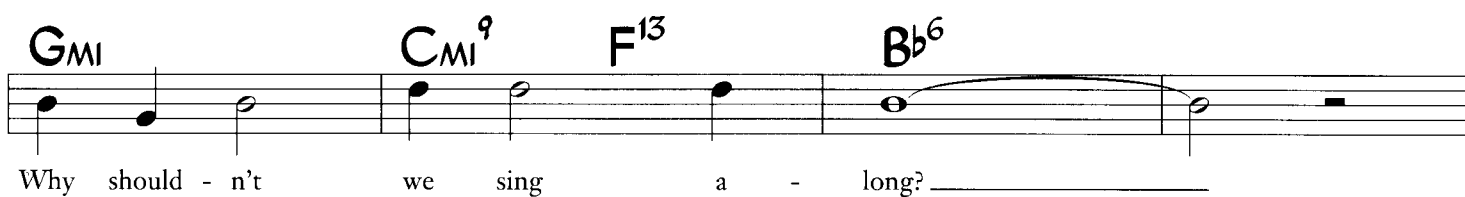
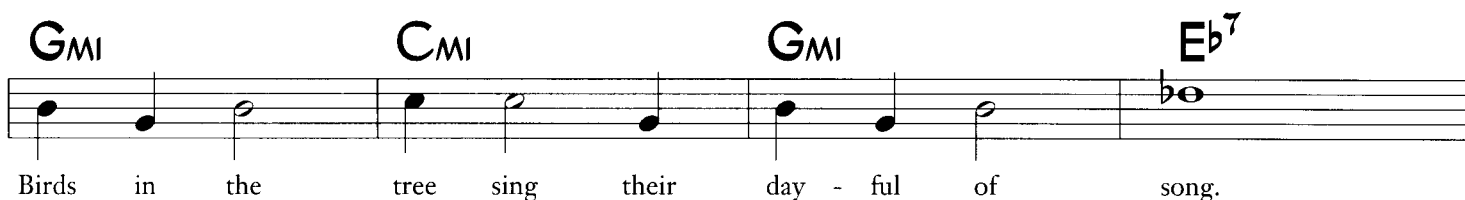
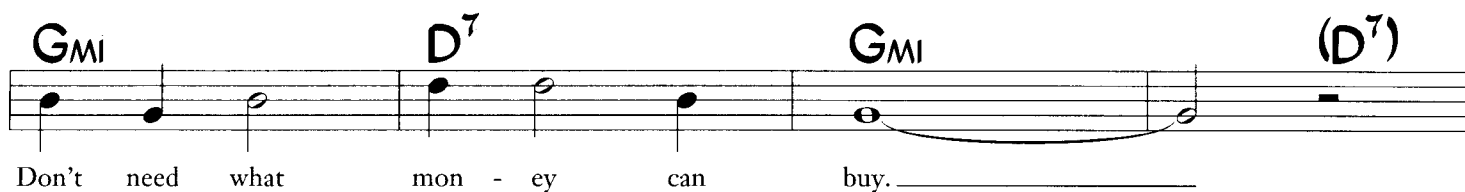
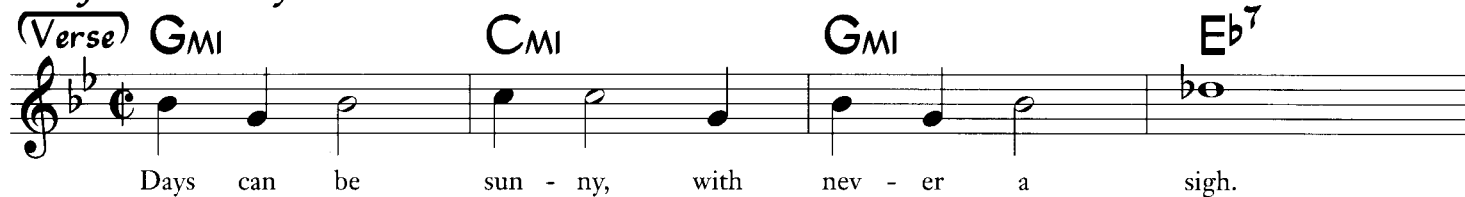


I Got Rhythm

George Gershwin
Ira Gershwin

Bright or Freely

(Verse)



(Medium or Bright)



Solo on ABC
After solos, D.S. al fine

Solo on ABC
After solos, D.S. al fine

Letter A bars 5-6 and 13-14, and letter C, bars 5-6, can also use the following chords:

Jazz instrumentalists often use the "shorter" ending, making letter C 8 bars long.

I Gotta Right To Sing The Blues

(from "Earl Carroll's Vanities")

Music by Harold Arlen

Lyric by Ted Koehler

Slow & Bluesy or Freely

(Verse)

B^{b6} **(B^{b6}) E^{b7}** **F⁷** **B^{b6}**

I don't _____ care who _____ knows I _____ am blue. _____ My song _____

(F^{7(#5)})
D^{MI}7 **G^{MI}7** **C^{7(b9)}** **C^{b13}** **B^{b6}** **G^{7(b9)}** **C^{7(b9)}F⁹**

_____ would-n't take long to give my heart a - way. _____ I know _____

B^{b6} **(B^{b6}) E^{b7}** **F⁷** **B^{b6}**

_____ it's plain _____ my heart's _____ in pain, _____ My song _____

D^{MI}7 **G^{MI}7** **C^{7(b9)}** **F⁹SUS** **B^{b6}** **F⁹SUS**

_____ could - n't be - long to some - one feel - ing gay. _____

(Slow & Bluesy *) **(B^{b6})** **A** **G^{MI}7** **C⁹** **G^{MI}7** **C⁹** **C^{MI}7** **F^{7(#5)}**

I got - ta right to sing the blues, _____ I got - ta right to feel low down, _____

(E^bMI⁷ F^{7(#5)}) **F^{7(#5)}** **F^{MI}7** **B^{b9}** **F^{MI}7** **B^{b9}**

_____ I got - ta right to hang a - round, _____ down a - round the

(E^bMI⁷ Ab⁷) **D^{MI}7** **G⁷** **G^{MI}7** **C⁹**

riv - er. A cer - tain man in this old town _____

G^{MI}7 **C⁹** **C^{MI}9** **F⁹⁽¹³⁾** **C^{MI}9** **F⁹⁽¹³⁾**

_____ Keeps drag - gin' my poor heart a - round. _____ All I

* Also Medium Tempo.

Bb^6 (Ebm^6/Bb) Cmi^7 $Bb^{\circ 7}$ Bb^6 Cmi^7/Bb $Bb^{\circ 7}$ Bb^6 Ab^7 G^7 Ebm^6 $E^{\circ 7}$ Bb^6/F G^{13}

see for me is mis - e - ry. I got - ta

B Gmi^7 C^9 Gmi^7 C^9 Cmi^7 $F^{7(\#5)}$

right to sing the blues, I got - ta right to moan and sigh,

$(Ebm^7 F^{7(\#5)})$ $F^{7(\#5)}$ Fmi^7 Bb^9 Fmi^7 Bb^9

I got - ta right to sit and cry Down a - round the

$(Ebm^7 Ab^7)$ Dmi^7 G^7 Gmi^7 C^9 Gmi^7 C^9

riv - er. I know the deep blue sea Will soon be

$(Ebm^6(addMA7) Ab^9(\#11))$ Gmi^7 C^9

call - ing me. It must be love, say what you choose, I

Cmi^7 $(Gb^{13} F^{13})$ Bb^6 $(Dmi^7 G^{13})$

got - ta right to sing the blues. (fine) (I got - ta)

Solo on AB
After solos, D.S. al fine

I Guess I'll Have To Change My Plan

Music by Arthur Schwartz

Lyric by Howard Dietz

Freely (Verse) (G⁷) (D^{MI}⁷) G⁷ G⁷ C⁶ C^{MA}⁷ D^{MI}⁷ G⁷)

I be - held her and was con-quer-ed from the start, And placed her on a

(G⁷) C⁶ C^{MA}⁷) E^{MI}⁷ E^b^o⁷ D^{MI}⁷ G⁷

ped - es - tal a - part: I planned the lit - tle hide - a - way that

(E^{MI}^{7(b5)}) A^{7(b9)} D^{MI}⁹ G¹³ D^{MI}⁷ G⁷)

E^{MI}⁷ A^{MI}⁷ C^{MA}⁷ C⁶ D^{MI}⁷ G⁷

we would share some - day. When I met her I un -

(G⁷) C⁶ C^{MA}⁷ F^{MI}⁷ B^b⁷ E^b⁶ E^b^{MA}⁷)

F^{MI}⁷ B^b⁷ fold - ed all my dream And told her how she'd fit in - to my scheme of what

A^{MI}^{7(b5)} D^{7(b9)} A^{MI}⁷ D⁹ rit. G⁹_{SUS} G⁷

bliss is. Then the blow came, when she gave her name as "Mis - sus."

(Ballad) **A** (D^{MI}⁷) E^{MI}⁷ G⁹_{SUS})

G^{13(b9)} C^{MA}⁷ G^{13(b9)} C^{MA}⁷ (G^{13(b9)})

I guess I'll have to change my plan, _____ I should have

(E^{MI}⁷) C^{MA}⁷ A^{MI}⁷ D^{MI}⁷ G⁷ D^{MI}⁹ G¹³

re - a - lized there'd be an - oth - er man! I o - ver - looked that point com -

Why did I buy those blue pa -

E^{MI}⁷ A^{MI}⁷ D¹³ D^{MI}⁷ G^{7(b9)}

plete - ly _____ Un - til the big af - fair be - gan. Be -

ja - mas _____ Be - fore the big af - fair be - gan? My

B C_{MA}^7 (D_{MI}^7) $G^{13(b9)}$ $C_{MA}^7 (A_{MI}^7 A^b_{MI}^7)$ G_{MI}^7 C^7

fore I knew where I was at — I found my - self up - on the shelf, and that was
boil - ing point is much too low — For me to try to be a fly Lo - tha - ri -

F_{MA}^7 (F^6) (C) $F^{\#}_{MI} 7(b5)$ B^b_9 F_{MI}^6 A_{MI}^7 E_{MI}^7 E^b_{o7})

that. I tried to reach the moon but when I got there,
o! I think I'll crawl right back and in - to my shell,

E_{MI}^7 (A^9) E^b_{o7} D_{MI}^7 G^7 $(G^{13(b9)})$ C_{MA}^7 (D_{MI}^7) $G^{13(b9)}$

All that I could get was the air. My feet are back up - on the
Dwell - ing in my per - son - al Hell. I'll have to change my plan a -

$B^b_9(\#11)$ A^9 D^9 G^9_{SUS} G^7 C^6 $(G^{13(b9)})$

ground, I've lost the one girl I found. (fine) (I)

Solo on ABC
After solos, D.S. al fine

I Had The Craziest Dream

(from "Springtime In The Rockies")

Music by Harry Warren

Lyric by Mack Gordon

Freely
(Verse) CMA^9 $A^{7(b9)}(\#5)$ D^{13} G^{13} $F^{\circ 7}$

In a dream the stran - gest and the odd - est things ap - pear; and

EMI^7 $(AMI^7 D^7)$ $Eb^{\circ 7}$ $DMI^7 G^7$ CMA^9 $F\#MI^{7(b5)} B^{7(b9)}$

what in - sane and sil - ly things we do. Here is one I see be - fore me

EMI^7 CMI^6/Eb G^6/D A^9 D^{13} G^9_{SUS} G^7

viv - id - ly and clear. As I re - call it you were in it too.

(Med. Ballad or Medium) $(B^{7(alt.)})$ $Bb^9(\#11)$ (F^9) $EMI^{7(b5)}$ $A^{7(b9)}(\#5)$ $DMI^7 A^{7(b9)}$ $DMI^7 (A^{7(b9)})$

I had the craz - i - est dream _____ last night, yes I did. _____

DMI^7 G^9_{SUS} $F^{\circ 7}$ EMI^7 $A^{7(\#5)}$ DMI^7 G^7

I nev - er dreamt _____ it could be, _____ Yet there you were _____ in love with me. _____

B $EMI^{7(b5)}$ $A^{7(b9)}$ $EMI^{7(b5)}$ $A^{7(b9)}$ DMI^7 $A^{7(b9)}$

I found your lips _____ next to mine, _____ so I kissed _____ you, and you did - n't mind it at all. _____

DMI^7 $F\#MI^{7(b5)}$ $B^{7(b9)}$ $F\#MI^{7(b5)}$ $B^{7(b9)}$

_____ When I'm a - wake _____ such a break _____ nev - er hap - pens, How

Chords: E_{MI}^7 , $E_{b^o}^7$, D_{MI}^7 , $G^{7(\#5)}$, C , C_{MA}^7 , F^9 ($B^{7(alt.)}$)

long can a { guy — } go on dream - ing? — If there's a chance — that you care —

gal — }

Chords: $(B^{9(\#11)})$, $E_{MI}^{7(b5)}$, $A^{7(b9)(\#5)}$, D_{MI}^7 , $(A^{7(b9)})$, E_{MI}^7 , D_{MI}^7 , F_{MI}^7 , $F_{MI}^{6(6)}$, B^{b9}

Then, please say you do; (Ba - by)

Chords: E_{MI}^7 , A_{MI}^7 , D^9 , G_{SUS}^9 , $G^{7(b9)}$, C^6 , $(A^{7(b9)(\#5)})$, D_{MI}^7 , $G^{7(b9)(\#5)}$

Say it and make — my craz - i - est dream — come true. — (fine) Solo on ABC

After solos, D.S. al fine

I Have The Feeling I've Been Here Before

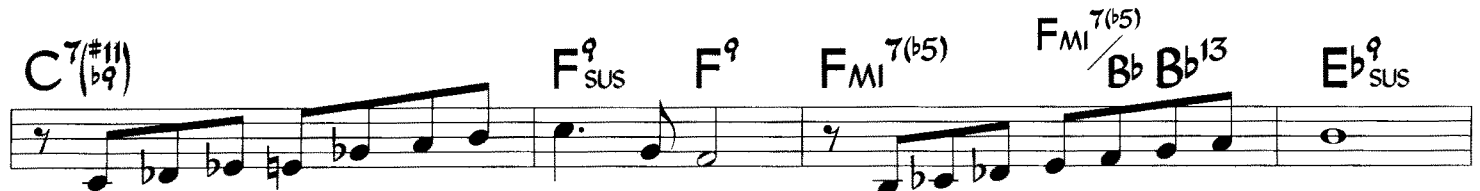
Music by Roger Kellaway

Lyric by Alan & Marilyn Bergman

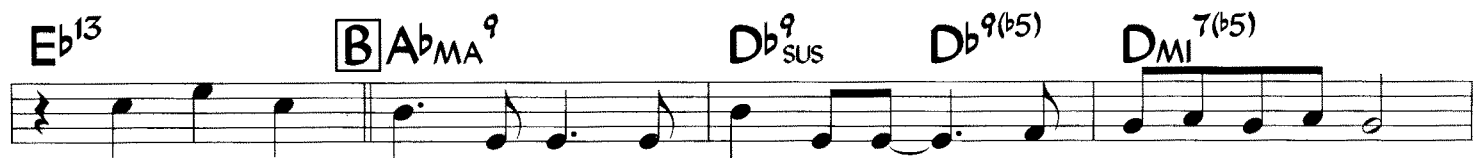
Ballad (G_MI⁷ C_MI⁷)



I have the feel-ing I've been here be-fore, More of - ten than I choose to tell.



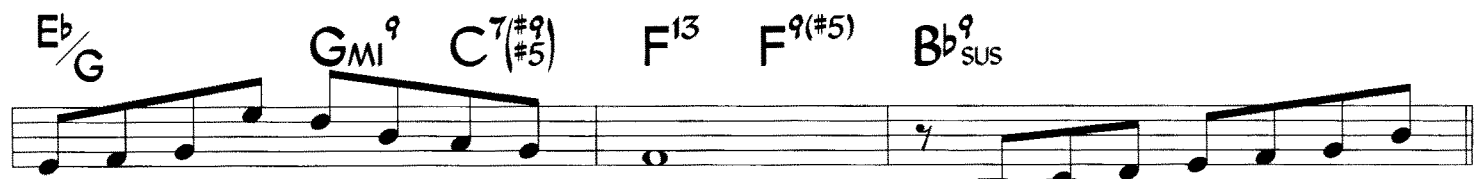
And though the view's been twice as clear be-fore, By now I know it pret - ty well.



Those tell tale things you try to let go by — are old fa - mil - iar signs.



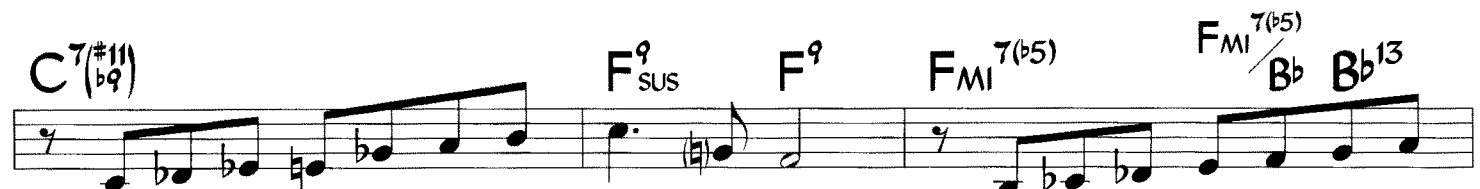
I know the smile, the look, I know the book. What's



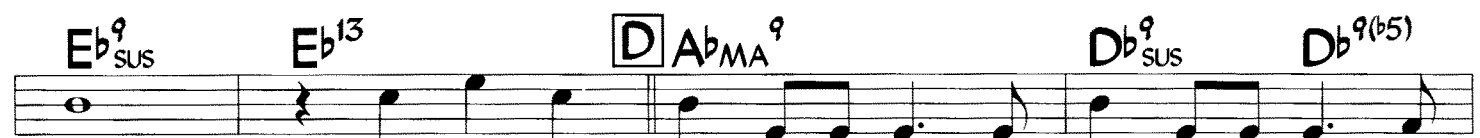
more I've e - ven read be - tween the lines. I've seen the sum - mer turn to



fall be - fore, The joke No - vem - ber makes of May.



The times I thought I had it all be - fore, Then bit by bit it slipped a -



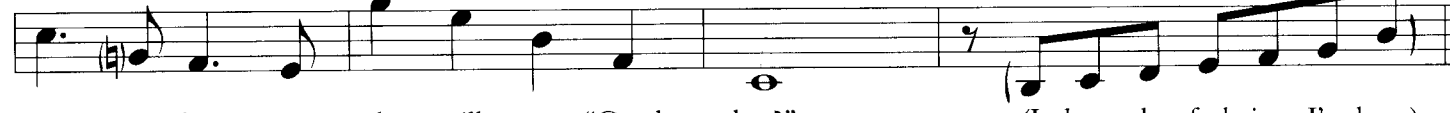
way. Though on the los - ing side, — that car - pet ride — is

$E^b_{MA}7$ $(A^b9(\#11))$ $A^b_{MA}9(\#11)$ $G_{MI}7(b5)$ $C7(\#9)$ F^9_{SUS} F^9

 al - ways worth a try, I've seen the mag - ic dis - ap - pear be - fore.

$A^b_{MI}9$ D^b9 / A^b $(E^b(add9) / G)$ $G_{MI}7$ $C7(\#9)$

 I've missed the boat and shed the tear be - fore. The on - ly news when you've been

F^9_{SUS} F^9 * B^b13_{SUS} $E^b_{MA}9(\#11)$ $(G_{MI}7)$ $C_{MI}7$

 here be - fore is who will say "Good - bye?" (I have the feel - ing I've been)

* Also performed (Carmen McRae):

B^b13_{SUS} $E^b_{MA}9(\#11)$

 who will say "Good - bye?"

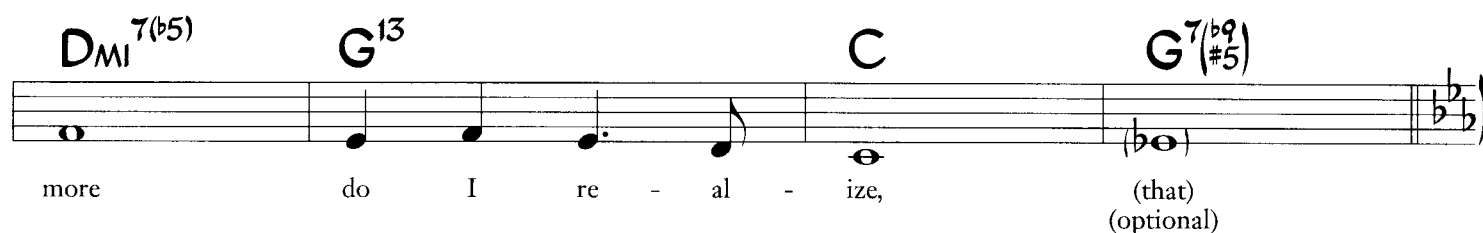
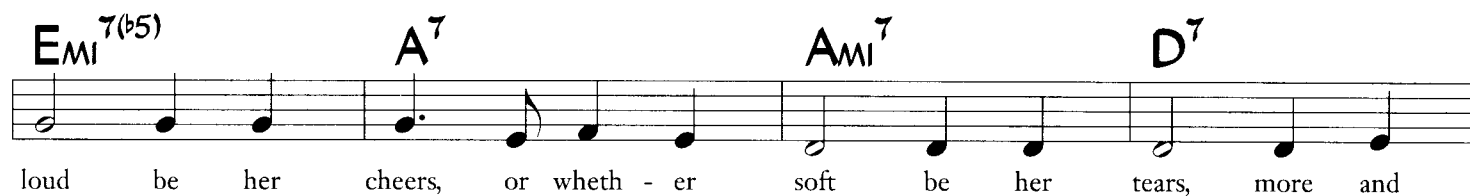
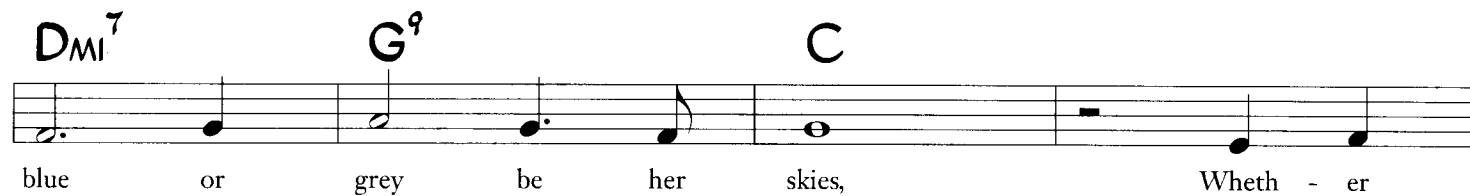
I Love Paris

Cole Porter

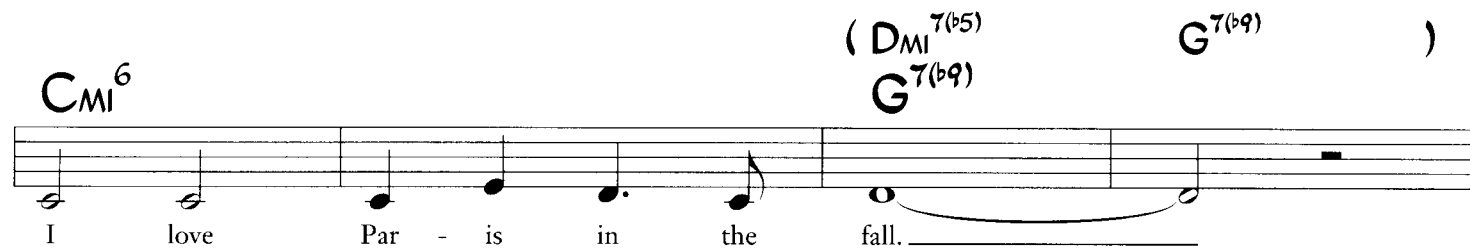
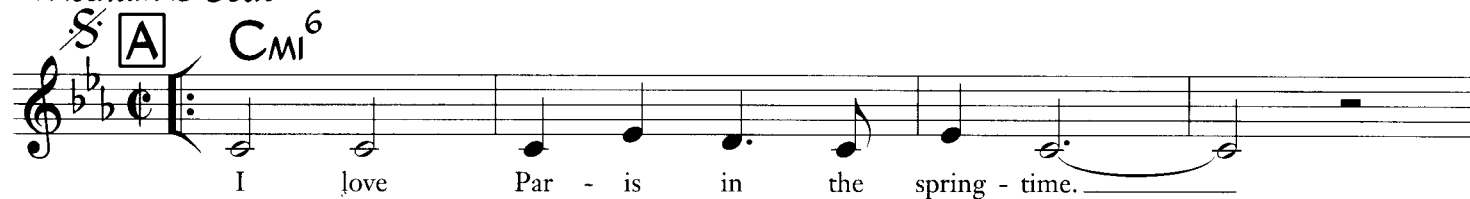
Freely

(Verse) (G¹³)

C

F⁶

(Medium 2 Beat *)



* Also done Up Tempo. (Sometimes Letter A is Latin and Letter B is Jazz Swing.)

D_{MI}^{7(b5)} G^{7(b9)}(#5) C_{MI}⁶ (G⁷)

I love Par - is in the sum - mer, when it siz - zles.

B C⁶ (D_{MI}⁷ G⁷) C⁶ (D_{MI}⁷ G⁷)

I love Par - is ev - 'ry mo - ment, _____

C⁶ E_{MI}⁷ (A⁷) E^{b7} D_{MI}⁷⁽¹¹⁾ G⁷

ev - 'ry mo - ment of the year. _____

F⁶ (F#_{MI}^{7(b5)} B^{7(b9)}(F#^{o7}) E_{MI}⁷ C⁶(G) A⁷ (E_{MI}⁷ A⁷)

I love Par - is. Why, oh why, do I love Par - is?

Head, Solos, fine

D_{MI}⁷ G¹³ (C_{MI}⁶) C⁶ D_{MI}^{7(b5)} G^{7(b9)}

Be - cause my love is near. **(fine)**

Solo on AB
After solos, D.S. al fine

Optional ending

D_{MI}⁷ E_{MI}⁷ A⁷ D_{MI}⁷ G⁹_{SUS}

Be - cause my love _____ be - cause my love _____

G⁹_{SUS} C⁶

_____ is near. _____

I Love You

(from "Mexican Hayride")

Cole Porter

Freely

(Verse)

C^{7(#5)} F_{MI} D^{b9} G_{MI}⁷ C^{7(#5)} D^{bMA}⁷



If a love song I could on - ly write, A song with words and

B^b_{MI}⁷ G_{MI}^{7(b5)} C^{7(b9)} (B^b_{MI}⁷ E^b^{7(b9)})



mu - sic di - vine, I would ser - e - nade you ev - 'ry

(A^b_{MA}⁷ D^b_{MA}⁷) F_{MI} D_{MI}^{7(b5)} G⁷ C⁷_{SUS} C^{7(b9)}



night, Till you'd re - lent and con - sent to be mine. But a -

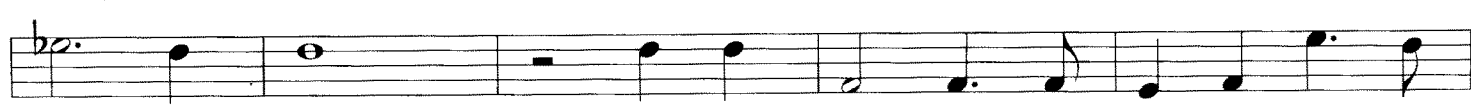
F_{MA}⁷ F⁺ F⁶ F⁹ B^b_{MA}⁷



las, just an am - a - teur am I, And so I'll not be sur -

(E^b_{MI}/B^b G_{MI}/B^b D⁷/A) (E^{7(b9)})

D^{7(b9)}^(#5) G_{MI}⁷ B_{MI}^{7(b5)} B^b^{9(#11)}



prised, my dear, If you smile and po - lite - ly pass it

(F_{MA}⁹ A¹³ A^{7(#5)} D⁹) G⁹ C⁷_{SUS} C^{7(b9)} F⁶



by When this, my first — love song you hear.

(Medium or Bright) (B^b_{MI}⁹ E^b⁹ G_{MI}^{7(b5)} C^{7(b9)} E⁷/_F F⁶)

(F⁶)  G_{MI}^{7(b5)} C^{7(b9)} F_{MA}⁷ (A_{MI}⁷ D^{7(b9)}) G_{MI}⁹



“I love you” — hums the A - pril breeze. — “I love you” —

(C⁷) (A_{MI}⁷ F⁶) (D⁷ A_{MI}⁷ D⁷) (B_bMI⁹ E_b⁹ G_{MI}^{7(b5)} C^{7(b9)})

ech - o the hills. "I love you" the gold - en

(E⁷/F F⁶) (F_{MA}⁷ B_{MI}⁷ E_{SUS}^{7(b9)} A_{MA}⁹ (F_{MI}⁷) B_{MI}⁷ E⁷ A_{MA}⁹ (D⁹))

dawn a-grees As once more she sees daf - fo - dils. It's

[B] (G_{MI}⁷ C_{SUS}⁷ C⁷ F_{MA}⁷)

spring a - gain And birds on the wing a - gain start to

(B_bMI¹¹ E_b⁷ A_{MI}^{7(b5)} D^{7(b9)}) (A_{MI}^{7(b5)} D^{7(b9)}) (G¹³ G^{7(#5)} C_{SUS}⁹ C^{7(b9)})

sing a - gain The old mel - o - die "I

(B_bMI⁹ E_b⁹ G_{MI}^{7(b5)} C^{7(b9)}) (E⁷/F F⁶) (F_{MA}⁷ (E_b^{7(#11)}) D^{7(b9)})

love you" that's the song of songs, And it

(G^{9(b5)} G⁹ C_{SUS}¹³ C^{13(b9)}) (F⁶ (A_{MI}⁷ D^{7(b9)}))

all be - longs to you and me. (fine) "I

Solo on ABC
After solos, D.S. al fine

Optional ending

(F⁶ B_b⁶/F F_{MA}⁹ B_bMI⁶/F)

me. And it all be - longs to you and

(F⁶)

me.

I Loves You Porgy

(from "Porgy And Bess")

George Gershwin

Ira Gershwin

Du Bose & Dorothy Heyward

Ballad *

(C⁹_{SUS}) [A] F^{MA} C^{MI} F⁷ (A^{MI} D^{MI}) B^bMA⁷ B^bMA⁷/A G^{MI} C⁹_{SUS}

I wants to stay here, but I ain't wor-ty. You is too de-cent to un-der -

F^{MA} (G^{MI} A⁷(#5)) D^{MI} (A^b13(b9)) G^{MI} A^{MI}

stan' For when I see him he hyp - no - tize me, When he take

(B^bMA⁹) G^{MI} (A^{MI} B^bMA⁹) C⁹_{SUS} 1. F^{MA} C⁹_{SUS} 2. F^{MA} (C^{MI}) B^{MI} 7(b5) E⁷(b5)

hol' of me with his hot han'. I wants to han'.

[B] A^{MI} 6 (F[#]MI 7(b5)) (E^b9(b5)) B^{MI} 7(b5) E⁷(b5) E⁷(b9) A^{MI} 6 (F[#]MI 7(b5))

Some day I know he's com - in' back to call me, He's goin' to han - dle me an'

A^b7(#5) G⁷(#5) C^{MI} 6 (F⁷ (A^{MI} 7(b5))) A^b7 D^{MI} 7(b5) G⁷(b9) G⁷(b9)

hol' me so. It's goin' to be like dy - in', Por - gy, deep in - side me.

(E⁷ B^b9(b5)) E^b9 A⁷(b9) D⁷ A^b9(b5) D^b9 G⁷(b9) C⁹_{SUS} [C] F^{MA} C^{MI} F⁷

But when he calls, I know I have to go. I loves you, Por-gy, don' let him

B^bMA⁷ (A^{MI} D^{MI}) B^bMA⁷/A G^{MI} C⁹_{SUS} F^{MA} (G^{MI} A⁷(#5))

take me, Don' let him han-dle me an' drive me mad. If you kin

This version is based on several different instrumental versions.
 *The original version does not repeat letter A. The form is ABA, with the 1st ending omitted.
 The original version has other sections not included in this chart.
 The lyrics of letters A and C are sometimes reversed.

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I May Be Wrong

(But I Think You're Wonderful)

Music by Henry Sullivan
Lyric by Harry Raskin

Freely or Medium

(Verse) E^b6 B^b9_{sus} B^b7 E^b6 $F_{MI}7(b5)$

B F_{MI}^7 $Bb^7(b9)$ (E^b6) G_{MI}^7 C_{MI}^7 $C^7(b9)$ F_{MI}^7 $Bb^7(b9)$ $A_{MI}^7(b5)$ $D^7(b9)$

All of my shirts are un - sight - ly, All of my ties are a crime.
Deuc-es to me are all ac - es, Life is to me just a bore.

G_{MI}^7 C^7 C_{MI}^7 F^7 F_{MI}^7 Bb^7

If, dear, in you I've picked right - ly, It's the ve - ry first time.
Fac - es are all op - en spac - es, You might be John — Bar - ry - more.

C $E^b_{MA}^7$ Bb_{MI}^7 $E^b^7(b9)$ $A^b_{MA}^9$ D^b^9

He & She: You came a - long, say, I think you're won - der - ful!

(G^7) E^b6 (C_{MI}^7) $C^7(b9)$ F^9 F_{MI}^7 Bb^7 E^b6 $(F_{MI}^7 Bb^7(b9))$

I think you're grand, but, I may be wrong. **(fine)**

Solo on ABC
After solos, D.S. al fine

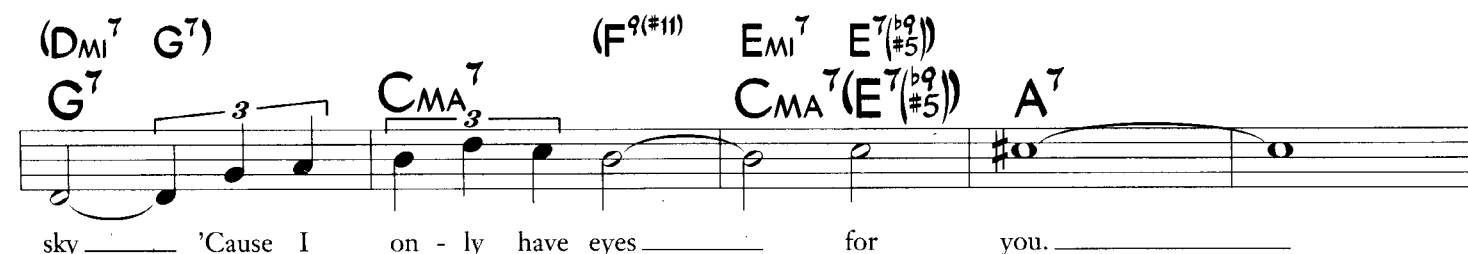
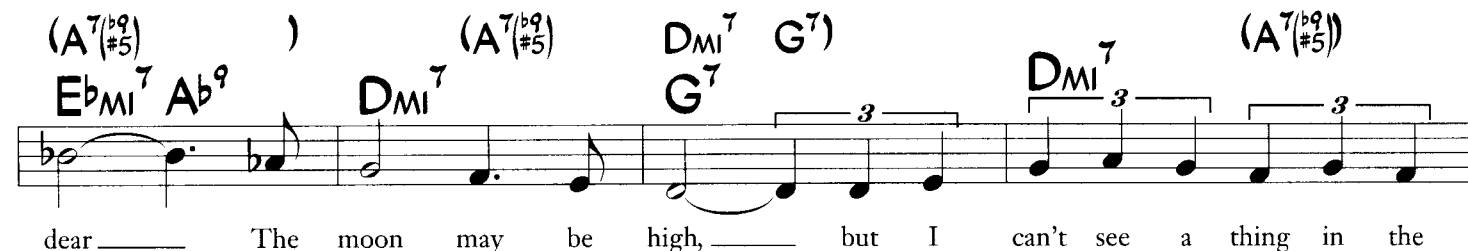
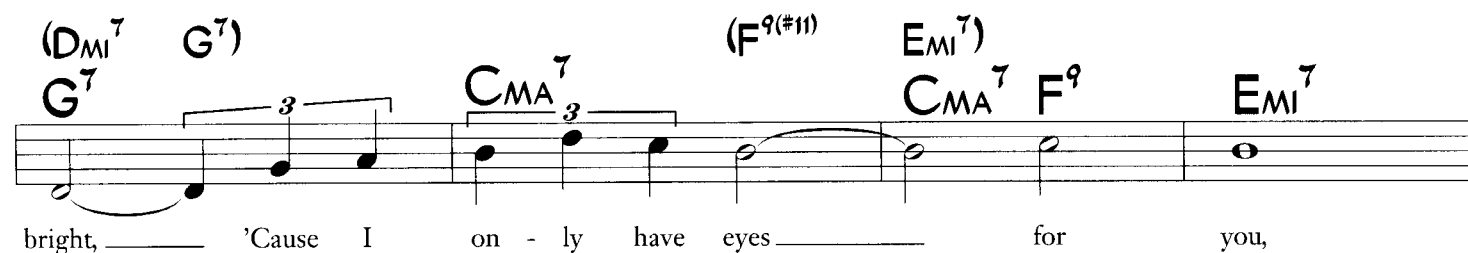
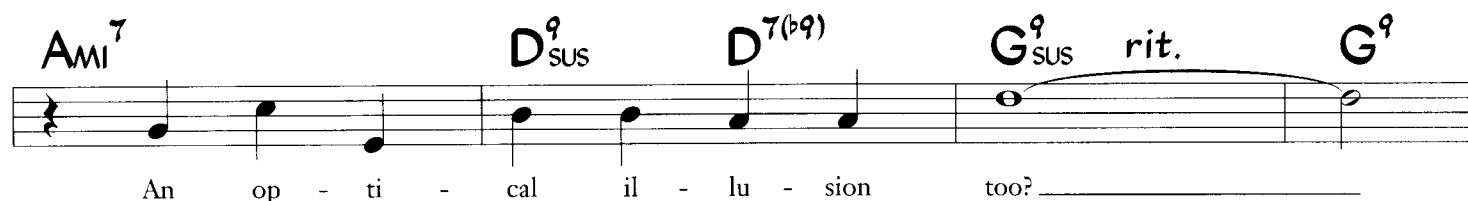
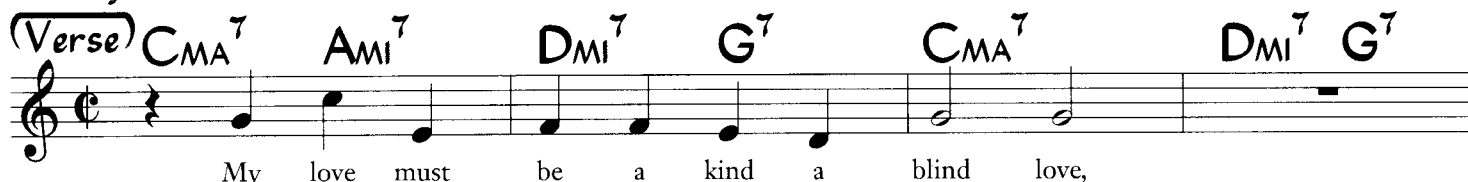
I Only Have Eyes For You

(from "Dames")

Music by Harry Warren

Lyric by Al Dubin

Freely



B D_{MI}^7 G^9_{SUS} G^7/F $(C_{MA}^7 E_{MI}^7)$ $G_{MI}^7 E_{b9}^7$ C^7

I don't know if we're in a gar - den, _____

$D_{MI}^7(b5)$ $(F_{MI}^9 G^7(b9)_{SUS})$ $B_{b9}^9(\#11)$ F^{o7} E_{MI}^7 $E_{bMI}^7 A_{b9}^9$

Or on a crowd - ed av - e - nue. You _____ are

C $(A^7(b9)(\#5))$ $D_{MI}^7 G^7$ $(A^7(b9)(\#5))$

here, so am I. _____ May - be mil - lions of peo - ple go

$(D_{MI}^7 G^7)$ $(D_{MI}^6 D^{\#o7} C/E)$ $(F^9(\#11))$ $B_{b9}^9(\#11)$

by, _____ But they all dis - ap - pear _____ from view, _____

$A^7(b9)$ D_{MI}^7 $G^7(b9)_{SUS}$ $G^7(b9)$ C^6 $(E_{MI}^7 A^7(b9))$

And I on - ly have eyes _____ for you. **(fine)** Solo on ABC
After solos, D.S. al fine

The Flamingos' version uses the following chords (in F) for the verse (altered melody) and letter A, bars 1-4 & 9-12, and letter C, bars 1-4:

(Verse) G^7 F^7 D^7 G^7 F^7

2 2 2

A G^7 F^7 D^7 G^7 F^7 G^7 F^7 D^7 G^7 C_{MA}^7 (etc.)

I Say A Little Prayer For You

Medium Pop

Music by Burt Bacharach

Lyric by Hal David

[A] G_{MI}^7 (on repeat) C_{MI}^7

The mo - ment I wake up, be - fore I put
I run for the bus, dear, while rid - ing I

F_{SUS}^9 B_{MA}^7 (E_{MA}^7) A_{MI}^7 D^7

on my make - up I say a lit - tle prayer for you.
think of us, dear.

G_{MI}^7 C_{MI}^7

While comb - ing my hair now and won - d'ring what
At work I just take time and all through my

F_{SUS}^9 B_{MA}^7 (E_{MA}^7) A_{MI}^7 D^7

dress to wear now I say a lit - tle prayer for you. For -
cof - fee break time

[B] E_{b9} $F_{E_{b9}}$ D_{MI}^7 G_{MI}^7 B_{b9} B_{b9}^{SUS}

ev - er, for - ev - er you'll stay in my heart and I will love you for

E_{b9} $F_{E_{b9}}$ D_{MI}^7 G_{MI}^7 B_{b9}^{SUS} B_{b9} B_{b9}^{SUS} B_{b9}

ev - er and ev - er. We nev - er will part. Oh, how I'll love you. To -

E_{b9} $F_{E_{b9}}$ D_{MI}^7 G_{MI}^7 B_{b9} B_{b9}^{SUS}

geth - er, to - geth - er, that's how it must be. To live with - out you would

E_{b9} $F_{E_{b9}}$ D $1. D$ $2. D$

on - ly mean heart-break for me.

C GMI^7 CMI^7 F^9_{SUS}

My dar - ling, be - lieve me, for me — there is no one —

F^9_{SUS} B^bMA^7 F^9_{SUS} B^bMA^7

— but you. Please — love me too. —

F^9_{SUS} B^bMA^7 F^9_{SUS} 3

— I'm — in love with you. — An - swer my

B^bMA^7 F^9_{SUS} B^bMA^7 (for solos) (F^9_{SUS})

prayer. — Say you love me too. —

Optional D.C. (for solos see footnote)

Original ending

F^9_{SUS} rall. B^bMA^7

Optional vamp ending

F^9_{SUS} B^bMA^7 (ad lib)

Why don't you an - swer my prayer? —

F^9_{SUS}

You know, ev - 'ry day I say a lit - tle

Vamp & fade

Solos could be a vamp:

B^bMA^7 F^9_{SUS}

(Vamp & solo)

I Want To Be Happy

(from "No, No, Nanette")

Music by Vincent Youmans

Lyric by Irving Caesar

Freely or Medium

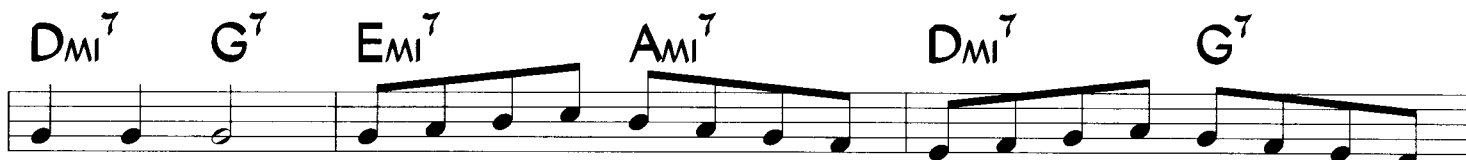


He: I'm a ver - y or - din - ar - y man,

Try - ing to work out life's

She: No one ev - er talked like that to me,

I have nev - er known such



hap - py plan,

Do - ing un - to oth - ers as I'd like to have the do - ing un - to

sym - pa - thy,

On - ly in my dreams, it real - ly seems to me it's too good to be



me.
true.

When I find a ver - y lone - ly soul,
There are smil - ing fac - es ev - 'ry - where.



To be kind be - comes my on - ly goal.

I feel so much bet - ter when I

Sure - ly I de - serve my lit - tle share.

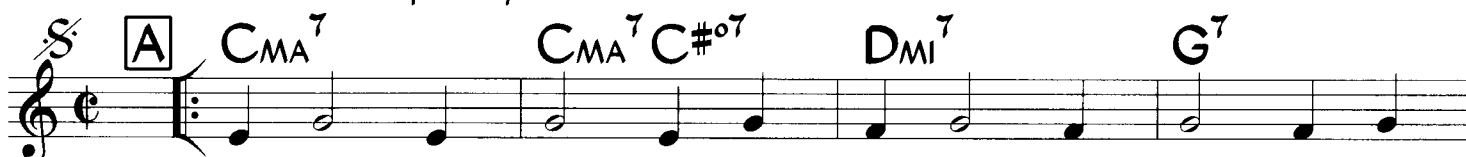
I'm a luck - y girl to know that



tell them my phil - os - o - phy.

I can get it all from you.

(Medium or Up Tempo)



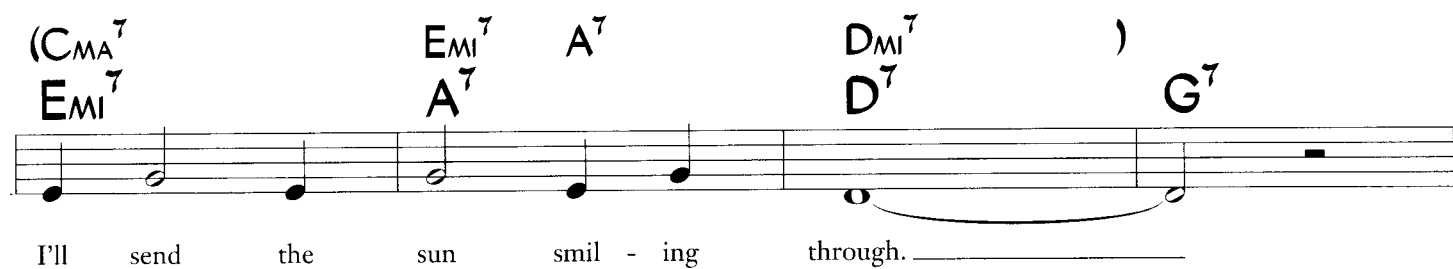
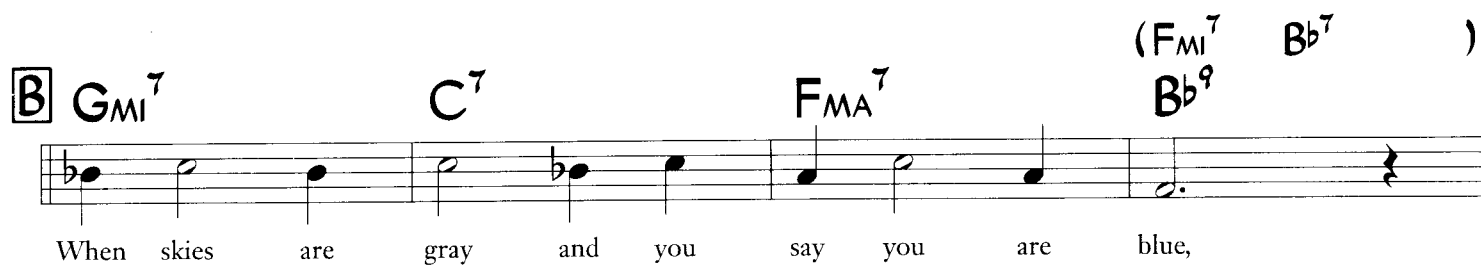
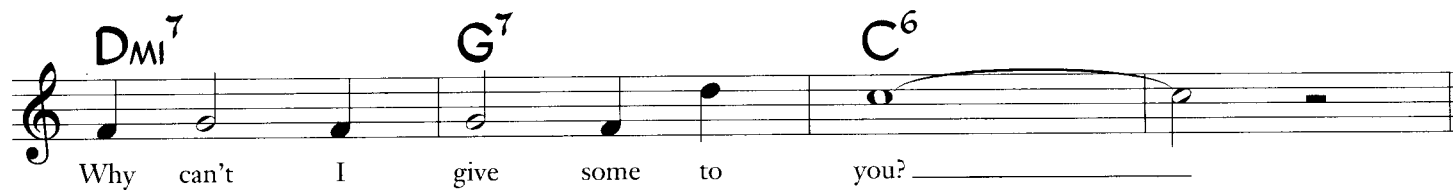
I want to be hap - py, but I won't be hap - py



till I make you hap - py too.



Life's real - ly worth liv - ing, when we are mirth - giv - ing.



Solo on ABC
After solos, D.S. al fine

Originally written:



I Was Doing All Right

(from "The Goldwyn Follies")

George Gershwin
Ira Gershwin

Freely (GMA⁷)

(Verse) G

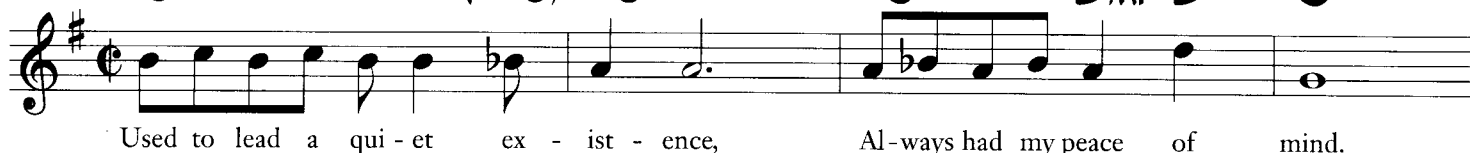
(G^b/G)

FMA⁷
F/G

FMA⁷
F/G

DMI⁷ D⁷

E^bMA⁷)
G⁶



(DMA⁷
BMI⁷)

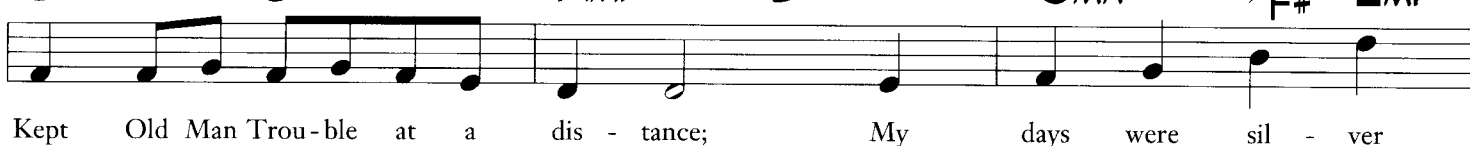
EMI⁹
B^bo⁷

D/F#
AMI⁷

GMI⁷
D⁷

F#MI⁷ EMI⁷
GMA⁷

D⁶/₉
D⁶/_{F#} EMI⁷)



AMI⁷ D⁷

DMI⁷

G⁷

DMI⁷

G⁷



BMI⁷

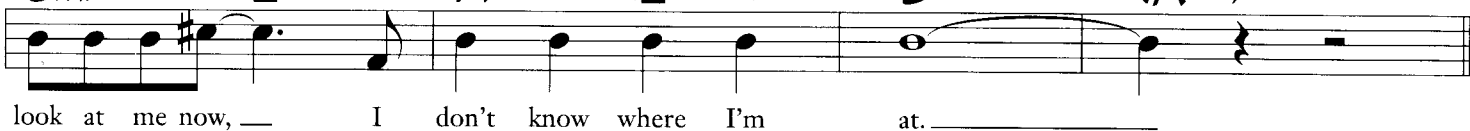
E¹³

A⁹

(E^b9(#5))

D⁹(13)

(A^b13)



(Medium)

A GMA⁷

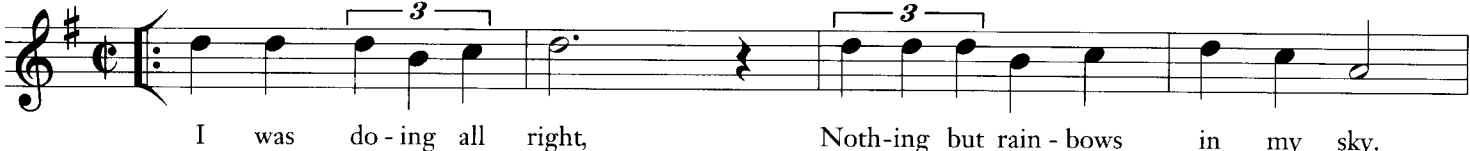
E⁷(b9)

AMI⁷ D⁷

BMI⁷

E⁷(b9)

AMI⁷ D⁷



GMA⁷

G⁷

CMA⁹

F⁹

(BMI⁷ AMI⁷)
G⁶/_D D⁹_{SUS}

GMA⁷ D⁷



GMA⁷

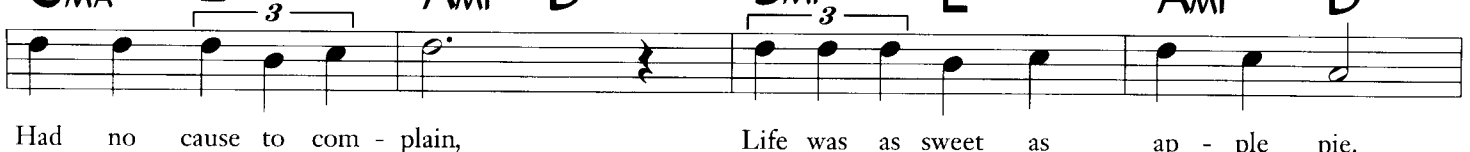
E⁷(b9)

AMI⁷ D⁷

BMI⁷

E⁷(b9)

AMI⁷ D⁷



GMA⁷ G⁷ CMA⁹ F⁹ (B_{MI}⁷ G⁶/_D A_{MI}⁷ D⁹_{SUS} GMA⁷ B⁷)
 Nev - er no - ticed the rain till you came by. But
 [B] E⁶ E⁶ (F_{MI}⁹ B¹³ E⁶ A⁹ C_{MI}⁷)
 now when - ev - er you're a - way, Can't sleep nights and
 (A_{MA}⁷ A⁹ G_{MI}^{7(b9)} C_{MI}⁷ E⁶ /D[#] C_{MI}⁷ B⁶)
 suf - fer all the day. I just sit and won - der if
 A_{MA}⁷ G_{MI}⁷ A_{MI}⁷ A^{#o7} [C] B_{MI}⁷ E^{7(b9)} A_{MI}⁷ D⁷
 life is - n't one big blun - der. But when you hold me tight,
 B_{MI}⁷ E^{7(b9)} A_{MI}⁷ D⁷ GMA⁷ G⁷ CMA⁹ F⁹
 Ting-ling all through I feel some - how I was do - ing all right, But I'm
 (B_{MI}⁷ G⁶/_D E^{7(b9)} A_{MI}⁷ D⁹_{SUS} G⁶ (A_{MI}⁷ D⁷))
 do - ing bet - ter than ev - er now. *(fine)*

Solo on ABC
After solos, D.S. al fine

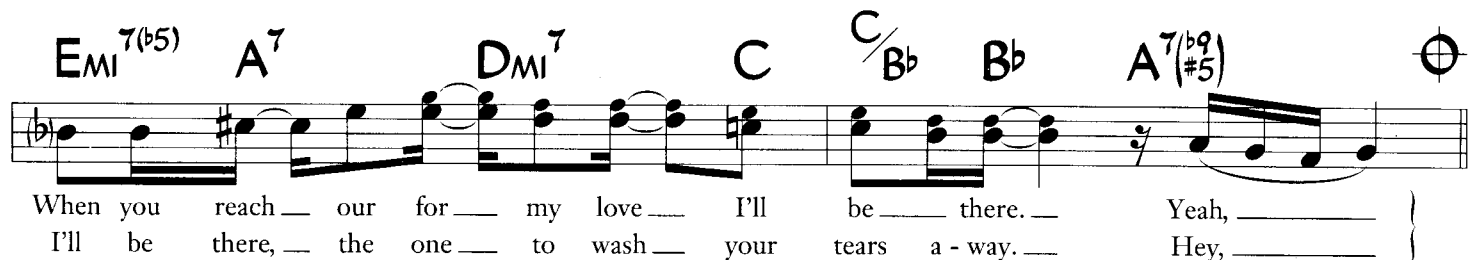
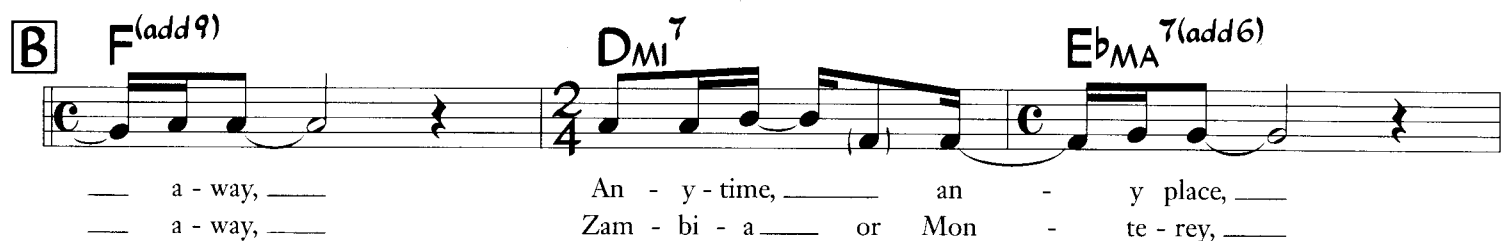
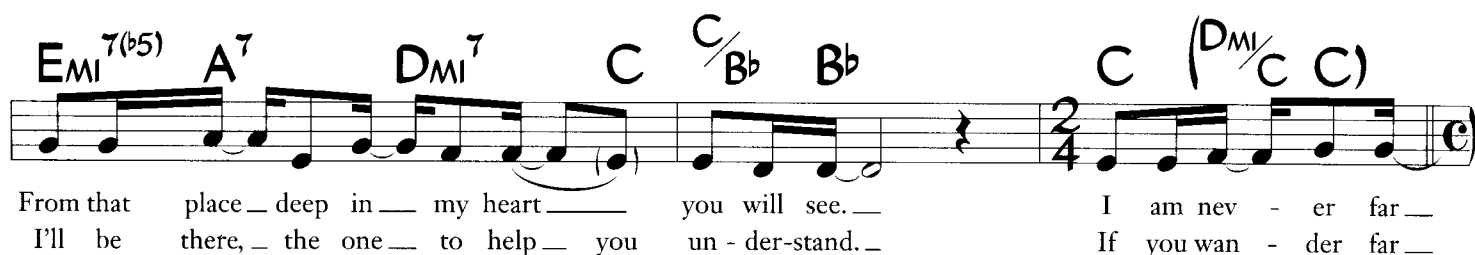
I Will Be Here For You

Richard Page
Steve George
John Lang

(As performed by Al Jarreau)

Med. Pop Ballad

(Intro)



B $\flat$ MA 9 **GMI 9 A $7(\flat 9)(\sharp 5)$** **DMI 9**

fall - in'. — I will be here — for — you, — ba - by. —

A $7(\flat 9)(\sharp 5)$ **B $\flat$ MA 9** **GMI 9 C (D 9 /C C)**

Let me love — you. — When the world's — too hard —

* D.S. for optional solos
Take Coda last x

D **DMI 9** **A $7(\flat 9)(\sharp 5)$**

I will be here — for — you, — ba - by, I will be here — for — you — when you're

B $\flat$ MA 9 (upper note 2nd x) **GMI 9 A $7(\flat 9)(\sharp 5)$** **DMI 9**

fall - in'. — I will be here — for — you, — ba - by. —

A $7(\flat 9)(\sharp 5)$ **B $\flat$ MA 9** **1. GMI 9 A $7(\flat 9)(\sharp 5)$ 2. GMI 9 C 9 SUS**

Let me love — you. — Ni - ta-kun-

E **E $\flat$ $^6_9(\sharp 11)$** **D 13 SUS** **GMI 9** **1. B $\flat$ 6_9 2. B $\flat$ 6_9 B $\flat$ $^7(\flat 9)(\sharp 5)$**

- - - go - de - a — mi - le - le, — mi - le - le. — Ni - ta-kun- —

F **E $\flat$ MI 9** **B $\flat$ $^7(\flat 9)(\sharp 5)$**

I will be here — for — you, — ba - by, I will be here — for — you — when you're

C $\flat$ MA 9 **A $\flat$ MI 9 B $\flat$ $^7(\flat 9)(\sharp 5)$** **E $\flat$ MI 9**

fall - in'. — I will be here — for — you, — ba - by.

B $\flat$ $^7(\flat 9)(\sharp 5)$ **C $\flat$ MA 9** **A $\flat$ MI 9 B $\flat$ $^7(\flat 9)(\sharp 5)$**

Let me love — you. — (Vamp & fade)

* On Al Jarreau's version there are no solos. (Form: ABC AB Coda)

I Will Be Here For You (Rhythm Section & Horns)

Med. Pop Ballad

(Intro) (el. pn.)

(dr. 16th's cymbals) (+ vocal)

$E_b^6/9(\#11)$ D^{13}_{SUS} GMI^9 $Bb^6/9$

(bs. tacet) Ped. Ped. Ped.

$E_b^6/9(\#11)$ D^{13}_{SUS} GMI^9 $Bb^6/9$

(etc.) (add bs.)

(- vocal)

$E_b^6/9(\#11)$ D^{13}_{SUS} GMI^9 $Bb^6/9$ $C(D_{MI}/C C)$

A (2nd x)

$F^{(add 9)}$ D_{MI}^7 $E_b^{MA 7(add 6)}$ $E_{MI}^7(b5)$ A^7 D_{MI}^7 C

(bass)

B

$C/Bb Bb$ $C(D_{MI}/C C)$ $F^{(add 9)}$ D_{MI}^7

(etc.)

$E^bMA^{7(add6)}$ $E^bMI^{7(b5)}$ A^7 D^bMI^7 C C/B^b B^b $A^7(b^9\#5)$ (dr. fill)

C (flugelhorn) D^bMI^9 (gtr. 16ths ad lib) $A^7(b^9\#5)$ B^bMA^9 G^bMI^9 $A^7(b^9\#5)$ (etc.)

D^bMI^9 $A^7(b^9\#5)$ $(A^7\#9)$ B^bMA^9 G^bMI^9 $C(D^bMI/C C)$ (flugs.) (el. pn.)

D.S. for optional solos
 Take Coda last x

D D^bMI^9 $A^7(b^9\#5)$ B^bMA^9 G^bMI^9 $A^7(b^9\#5)$ (like letter C) (flugs.)

D^bMI^9 $A^7(b^9\#5)$ B^bMA^9 G^bMI^9 $A^7(b^9\#5)$ G^bMI^9 C^9_{sus} (el. pn./vocal)

E (el. pn./vocal) (like Intro) $E^b6^9(\#11)$ D^{13}_{sus} G^bMI^9 B^b6^9 B^b6^9 $B^b7(b^9\#5)$ (bs.)

F E^bMI^9 $B^b7(b^9\#5)$ C^bMA^9 A^bMI^9 $B^b7(b^9\#5)$ (like letter C) (flugs.)

E^bMI^9 $B^b7(b^9\#5)$ C^bMA^9 A^bMI^9 $B^b7(b^9\#5)$ (flugs.) (Vamp & fade)

* On Al Jarreau's version there are no solos. (Form: ABC AB Coda)

I Will Wait For You

(from "The Umbrellas Of Cherbourg")

Music by Michel Legrand

Original French text

by Jacques Demy

English lyric by Norman Gimbel

Medium or Ballad

(B^b9 A^{7(b9)})
 A^{7(b9)} [A] D^{MI}7 (E^b9 D^{7(b9)}) G^{MI}7 (D^b9)
 If it takes for - ev - er I will wait for you, for a
 C⁹_{SUS} C⁹ (D^b9 C^{7(b9)}) B^b/F F^{MA}7 E^{MI}7 (B^b9 A^{7(b9)})
 thou - sand sum - mers I will wait for you, 'til you're
 D^{MI}7 (E^b9 D^{7(b9)}) G^{MI}7 (E^{MI}7(b5) A^{7(b9)}) E^{MI}7(b5)
 back be - side me, 'til I'm hold - ing you, 'til I
 D^{MI}/A (B^{MI}7(b5)) E^{MI}7(b5) A^{7(b9)} D^{MI} E^{MI}7(b5) A^{7(b9)}
 hear you sigh here in my arms. An - y
 D^{MI}7 (E^b9 D^{7(b9)}) G^{MI}7 (D^b9)
 where you wan - der, an - y where you go, Ev - 'ry
 C⁹_{SUS} C⁹ (D^b9 C^{7(b9)}) B^b/F F^{MA}7 E^{MI}7 (B^b9 A^{7(b9)})
 day re - mem - ber how I love you so. In your
 D^{MI}7 (E^b9 D^{7(b9)}) G^{MI}7 (E^{MI}7(b5) A^{7(b9)}) E^{MI}7(b5)
 heart be - lieve what in my heart I know; That for
 D^{MI}/A (B^{MI}7(b5)) E^{MI}7(b5) A^{7(b9)} D^{MI}
 ev - er more I'll wait for you. _____ The

B $(B^b_{MA}{}^9)$ $G_{MI}{}^7$ $G_{MI}{}^7$ $D_{MI}{}^7$

clock will tick a - way the hours one by one, — and then the time will come when all the

$D_{MI}{}^7$ $E_{MI}{}^{7(b5)}$ $A^{7(b9)}$

wait - ing's done. — The time when you re - turn and find me here and run, —

$B_{MI}{}^{7(b5)}$ $E^{7(b9)}$ $A^{7(b9)}_{SUS}$ $A^{7(b9)}$ $(B^b{}^9)$ $A^{7(b9)}$

Straight to my wait - ing arms. — If it

C $D_{MI}{}^7$ $(E^b{}^9)$ $D^{7(b9)}$ $G_{MI}{}^7$ $(D^b{}^9)$

takes for - ev - er I will wait for you, for a

C^{9}_{SUS} C^9 $(D^b{}^9)$ $C^{7(b9)}$ B^b/F $F_{MA}{}^7$ $E_{MI}{}^7$ $(B^b{}^9)$ $A^{7(b9)}$

thou - sand sum - mers I will wait for you, 'til you're

$D_{MI}{}^7$ $(E^b{}^9)$ $D^{7(b9)}$ $G_{MI}{}^7$ $(E_{MI}{}^{7(b5)})$ $A^{7(b9)}$ $E_{MI}{}^{7(b5)}$

here be - side me, 'til I'm touch - ing you and for -

D_{MI}/A $(B_{MI}{}^{7(b5)})$ $E_{MI}{}^{7(b5)}$ $A^{7(b9)}$ D_{MI} $(E_{MI}{}^{7(b5)})$ $A^{7(b9)}$

ev - er more shar - ing your love.

I Wish I Knew

(from Billy Rose's "Diamond Horseshoe")

Music by Harry Warren

Lyric by Mack Gordon

Freely or Medium

(Verse)

Is this the night I've wait - ed oh so long for? — Is this my

dream — at last come true? Are you the one my heart has saved its

song for? — How can I tell, — I wish I knew.

A (Medium or Ballad)

I wish I knew some - one like you could love me.

I wish I knew you placed no - one a - bove me.

B Did I mis - take this for a real ro - mance?

I wish I knew, but on - ly you can an - swer.

C If you don't care, Why let me hope and pray so.

Don't lead me on, If I'm a fool just say so.

Should I keep dream - ing on, or just for - get you?

What shall I do, I wish I knew. *(fine)* Solo on ABCD
After solos, D.S. al fine

Bill Evans' changes (very slow Ballad)

A $A_{MI}^9 C_{MA}^9 B_{7(\#5)}^9 E_{7(\#5)}^9 A_{MI}^9 E_{7(\#5)}^9 A_{MI}^9 D^9 G_{MA}^9 D_{b9(\#11)}^9 C_{9(\#11)}^9 (G_{b13})$

$(C^9 B_{7(\#5)}^9) (B_{b9}^9) (G_{SUS}^9 G^9)$

$B_{MI}^9 C_{MA}^9 B_{MI}^9 E_{7(\#5)}^9$ **B** $A_{MI}^9 E_{7(\#5)}^9 A_{MI}^9 D^9 F_{\#6/9}^9 G_{6/9}^9 G_{SUS}^9 G^9 F_{\#7(\#5)}^9 B_{7(\#5)}^9$

$E_{MI}^9 A_{SUS}^9 A_{7(\#5)}^9 D^9 C_{MI}^9 B_{MI}^9 B_{b9}^9$ **C** $A_{MI}^9 C_{MA}^9 B_{7(\#5)}^9 E_{7(\#5)}^9$

$A_{MI}^9 E_{7(\#5)}^9 A_{MI}^9 D^9 G_{MA}^9 D_{b9(\#11)}^9 C_{9(\#11)}^9 (G_{b13}) B_{MI}^9 C_{MA}^9 B_{MI}^9 E_{7(\#5)}^9$

D $A_{MI}^9 C_{MI}^9 B_{MI}^9 C_{MA}^9 B_{7(\#5)}^9 E_{7(\#5)}^9 A_{MI}^9 E_{7(\#5)}^9 A_{MI}^9 D^9$

1. $G_{MA}^7 C^{13} B_{MI}^9 B_{b13}$ 2. F_{MI}^9 (pn. fill) C_{MI}^9 (pn. fill)

Note: These chords do not always fit the melody.

I Wish I Were In Love Again

(from "Babes In Arms")

Music by Richard Rodgers

Lyric by Lorenz Hart

Medium or Freely

(Verse) G^6 E_{MI}^7 A^7 D^7 A_{MI}^7 D^9

You don't know that I felt good When we up and part - ed. _____

G^6 E_{MI}^7 A^7 D^7 A_{MI}^7 D^9

You don't know I knocked on wood, Glad - ly bro - ken heart - ed. _____

B_{MI}^7 A_{MI}^7 D^7 G^6 E_{MI}^7 A^9 D^7

Wor - ry - ing is through, I sleep all night, — Ap - pe - tite and health re - stored.

G^6 E_{MI}^7 A^7 D^7 A_{MI}^7 D^7

You don't know how much I'm bored!

(Medium) **A** (D^7) G_{MA}^7 $C^{9(\#11)}$ G_{MA}^7

The sleep - less nights, The dai - ly fights, The quick to - bog - gan when you
(The) fur - tive sigh, The black - ened eye, The words "I'll love you till the

$C^{9(\#11)}$ G_{MA}^7 $C^{9(\#11)}$

reach the heights; I miss the kiss - es and I miss the bites, } I
day I die," The self - de - cep - tion that be - lieves the lie, }

(D^7) B_{MI}^7 A_{MI}^7 E_{MI}^7 D^7 A_{MI}^7 D^7 G_{MA}^7 $C^{9(\#11)}$

wish I were in love a - gain! { The bro - ken dates, The end - less waits, The
When love con - ceals It soon re - veals The

G_{MA}^7 $C^{9(\#11)}$ G_{MA}^7

love - ly lov - ing and the hate - ful hates, The con - ver - sa - tion with the
faint a - ro - ma of per - form - ing seals, The dou - ble cross - ing of a

fly - ing plates, } I wish I were in love a - gain!
 pair of heels, }

B No _____ more pain,
 No _____ more care,

No _____ more strain,
 No _____ de - spair,

Now _____ I'm sane, but _____ I would rath - er be ga - ga! _____ The
 I'm _____ all there now, _____ But I'd rath - er be punch-drunk! _____ Be -

C pulled out fur of cat and cur, The fine mis - mat - ing of a
 lieve me, sir, I much pre - fer The clas - sic bat - tle of a

him and her, I've learned my les - son, but } I wish I were in
 him and her, I don't like qui - et and }

love a - gain! **(fine)** (The)

Solo on ABC
After solos, D.S. al fine

* Two bars before letter C, the break is optional (head only).

Lyric by Howard Dietz

(Verse)

(Ballad)

there is some - one love - li - er than you. But

$$\boxed{B} F_{MA}^7$$

B F_{MA}^7 G^7 E_{MI}^7 $A^{7(b9)}$ D_{MI}^7 G^7 $(E_{MI}^7$ C_{MA}^7 $A^{7(b9)}$ C^7)

no, I am not blind, My eyes have trav - ell'd ev - 'ry-where In

$(B_{MI}^{7(b5)})$ F_{MA}^7 $E^{7(b9)}$ A_{MI}^7 $(A_{b9}^{9(\#11)})$ A_{MI}^7 D^7 G^{13} D_{MI}^7 G^7

Hope that I might find A crea - ture half so fair. If

$(E_{MI}^7 E_{b9}^7)$ C_{MA}^7 A_{MI}^7 D_{MI}^7 $G^{7(b9)}$ $(B_{b13}^{13(\#11)})$ $E_{MI}^{7(b5)}$ $A^{7(b9)}$

there is some - one love - li - er than you, _____ By all that's

D_{MI}^9 G_{SUS}^9 $G_{SUS}^{7(b9)}$ * C^6 $(A_{MI}^7 D_{MI}^7 G^7)$

beau - ti - ful, such beau - ty can't be true. (fine) If

Solo on A B C
After solos, D.S. al fine

Red Garland's ending:

C^6 E_{MI}^7 C_{MI}^7 A_{bMI}^7 C_{MA}^9

I'm A Fool To Want You

Frank Sinatra
Jack Wolfe
Joel Herron

Ballad

B^{7(b9)} **A** **E^{MI} 6/9** **(B^{MI} 7(b5))** **E^{7(b9)}** **A^{MI} 6/9**

I'm a fool to want you, _____ I'm a fool to want you, _____

(F[#]MI 7(b5)) **B^{7(b9)}** **(F[#]MI 7(b5))** **E^{MI} (add 9)** **(F[#]MI 7(b9))** **A^{MI} 7** **C^{9(#11)}**

To want a love that can't be true, A love that's there for oth - ers too. —

B⁹ **B^{7(b9)}** **E^{MI} 6/9** **(B^{MI} 7(b5))** **E^{7(b9)}** **A^{MI} 6/9**

— I'm a fool to hold you, _____ such a fool to hold you, _____

(F[#]MI 7(b5)) **B^{7(b9)}** **(F[#]MI 7(b5))** **E^{MI} (add 9)** **(F[#]MI 7(b9))** **A^{MI} 7** **F[#]MI 7(b5)** **B^{7(b9)}**

To seek a kiss not mine a - lone, to share a kiss the dev - il has

E^{MI} 6 **B** **A^{MI}** **A^{MI} (MA7)** **A^{MI} 7** **D⁹** **G^{MA} 7** **(B^{MI} 7 E^{7(b9)})**

known. Time and time a - gain I said I'd leave you, _____

A^{MI} **A^{MI} (MA7)** **A^{MI} 7** **D⁹** **G^{MA} 7** **G⁶**

Time and time a - gain I went a - way. _____ But

F[#]MI 7(b5) **B^{7(b9)}** **E^{MI} 7**

then would come the time when I would need you, _____ And

(G^{MI} 7) **C⁷** **C⁷** **F[#]MI 7(b5)** **B^{7(b9)}** **B^{7(b9)}**

once a - gain these words I'd have to say: I'm a fool to
(Take me back, I

C $E_{MI}^{6/9}$ $(B_{MI}^{7(b5)})$ $E^{7(b9)(\#5)}$ $A_{MI}^{6/9}$ $(F\#_{MI}^{7(b5)})$ $B^{7(b9)(\#5)}$ $F\#_{MI}^{7(b5)}$

want you, _____
love you. _____)

Pi - ty me, I need you. _____ I know it's

$E_{MI}^{(add9)}$ $C^{9(\#11)}$ A_{MI}^7 G $F\#_{MI}^{7(b5)}$ $B^{7(b9)}$

wrong, it must be wrong, But right of wrong I can't get a - long _____ with-out

E_{MI}^6 $(B^{7(b9)(\#5)})$

you.

I'm Gonna Laugh You Right Out Of My Life

Music by Cy Coleman
Lyric by Joseph A. McCarthy

Ballad

A F_{MA}^7 $(D_{MI}^9 A_{bO}^7)$ G^9 G_{MI}^7 C_{SUS}^9 B_{bO}^7 $(C^{7(b9)})$

I'm gon - na laugh you right out of my life, Laugh and for - get this af -

$(F_{MA}^7 A_{MI}^7)$ $E_{bMI}^7 A_{b13}^7$ $A_{b13(b9)}^7$ D_{bMA}^9 G_{MI}^7 C^{13} $(G_{b9(\#11)})$

fair. Guess I was fool - ish to care, so

F_{MA}^7 $(D_{MI}^9 A_{bO}^7)$ G^9 G_{MI}^7 C_{SUS}^9 B_{bO}^7 $(C^{7(b9)})$

I'm gon - na dance you right out of my dreams, Try to be care - free and

$(F_{MA}^7 A_{MI}^7)$ C_{MI}^7 $F^{7(b9)}$ B_{bMA}^7 E_{MI}^9 $A^{7(b9)(\#5)}$

gay. I guess I'll learn to play the part, 'Cause

B D_{MI}^7 G_{SUS}^9 $G^{7(b9)}$ $C_{MA}^7 (D_{MI}^7)$ E_{MI}^7 $A^{7(b9)(\#5)}$

when our friends be - gin that heart - less ru - mor, I

D_{MI}^7 G_{SUS}^9 G^9 $(B_{bMI}^7 E_{b13}^7)$ G_{MI}^7 A_{MI}^7 B_{b6}^7 $C^{7(b9)}$

know I'll real - ly need my sense of hum - or.

C F_{MA}^7 $(D_{MI}^9 A_{bO}^7)$ G^9 G_{MI}^7 C_{SUS}^9 B_{bO}^7 $(C^{7(b9)})$

I'm gon - na laugh you right out of my life, Make it a beau - ti - ful

$(F_{MA}^7 A_{MI}^7)$ C_{MI}^7 $F^{7(b9)}$ B_{bMA}^7 B_{b6}^7 E_{MI}^9 $A^{7(b9)(\#5)}$

joke, No - one will know you broke my heart. But

D D_{MI}^7 C $B_{MI}^{7(b5)}$ $B^b_{MI}^6$ F^6/A A_{MI}^7 $D^{7(b9)}$

if I find you and I real - ly meant that last good - bye, Then

G_{MI}^7 C^9_{SUS} $C^{7(b9)}$ F^6 $(G_{MI}^7 C^{7(b9)})$

I'm gon - na laugh so hard I'll cry.

In The Days Of Our Love

(aka "Afterglow")

Music by Marian McPartland

Lyric by Peggy Lee

Ballad

Musical score for the ballad "In The Days Of Our Love". The score is written for a single melodic line in treble clef, 4/4 time. It includes lyrics and guitar chords. The chords are: B7(b9), A, EMI7, A13(#11), EMI7, A, D9sus, D9, GMA7, CMA7, B9sus, B7(b9), EMI7, A13(#11), EMI7, A, D9sus, D9, GMA7, CMA7, B9sus, B7(b9), EMI7, B, A, C#9(b5), A9, D9sus, A, D7, GMA7, A, D7, C#9sus, G#MI7, C#9sus, C#7(b9), GMA7, F#7(#5), CMA7, F#MI7, B9sus, B7(b9), C, EMI7, A13(#11), A, A9sus4-3, D9sus, D9, GMA7, CMA7, B9sus, B7(b9), EMI7, B7(b9).

I wish — you could know — the thou-sand ways I see your face in the
 em - bers. Miss - ing you so — and all the things we used to do in the
 days — of our love. I turn a cor - ner in my mind and
 there you are, you're here! Deep down I'd rath - er not for - get. I
 want to keep you near. The fire — burns low, — but still it warms me and I
 smile at the days of our love. —

In The Midnight Hour

Medium Motown Rock

Music by Steve Cropper
Lyric by Wilson Pickett

(horns)
(drums play thru)

D B A G E A

I'm gon-na

(bs.) (etc.)

S [A] E A E A E A

wait til the mid-night hour, that's when my love comes tum-bl-ing

wait til stars come out and see the twin-kle in your eyes, down.

I'm gon-na wait til the mid-night hour, when there's

I'm gon-na wait til the mid-night hour, that's when my

E A E A E A B

no one else a-round. I'm gon-na take you, girl, and hold

love be-gins to shine. You're the on-ly girl I know

A B A

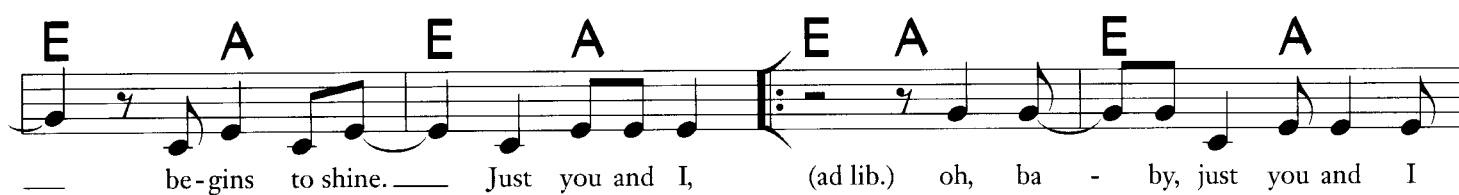
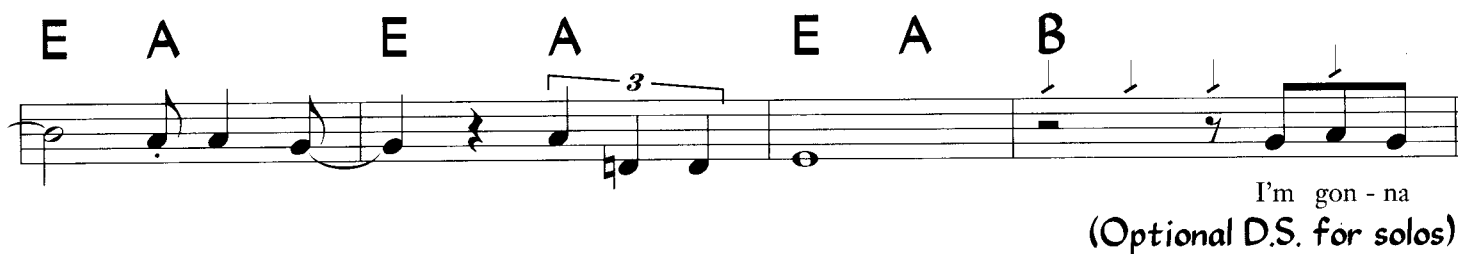
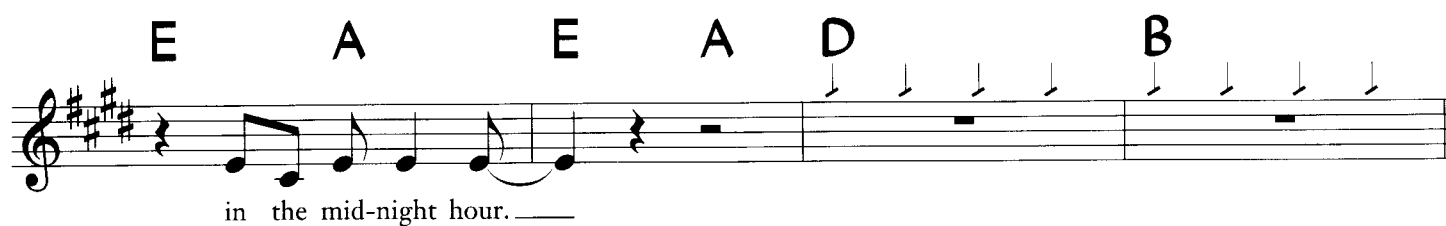
you, and do all the things I told you in the mid-night hour.

E A E A E A D B

Yes, I am, oh yes, I am. I'm gon-na

^{2.} B A E A

real-ly loves me so in the mid-night hour, oh yeah,



Horns, letter C to end: (8va after 2 x's)



Indian Summer

Music by Victor Herbert

Lyric by Al Dubin

Ballad or Medium

A GMA^7 $(Ab^9(\#11))$ $D^7(\#5)$ GMA^7 $(Ab^9(\#11))$ $D^7(\#5)$

Sum-mer, _____ You old In - dian Sum-mer, _____ You're the tear that comes

GMA^7 $(C^9(\#11))$ BMI^7 Bb^o7 AMI^7 (AMI^7) E^7

af - ter _____ June-time's _____ laugh-ter. _____ You see so man - y

(AMI^9) D^{13} $F\#MI^7(b5)$ $B^7(b9)$ EMI^7

dreams that _____ don't come _____ true, _____ Dreams we fash - ioned when

A^{13} EMI^7 A^7 AMI^7 D^7 (Ab^7)

Sum - mer - time was _____ new. _____ You are here to watch

B GMA^7 $(Ab^9(\#11))$ $D^7(\#5)$ GMA^7 $(Ab^9(\#11))$ $D^7(\#5)$

o - ver _____ Some heart that is bro - ken _____ By a word that some -

GMA^7 $(C^9(\#11))$ BMI^7 Bb^o7 AMI^7 F^9

bod - y _____ left un - spo - ken. _____ You're the ghost of a

GMA^7 $(F^9(\#11))$ (BMI^7) EMI^7 A^7 Eb^9 $BbMI^7$ Eb^7

ro - mance in June go - ing a - stray, fad - ing too soon, That's why I say,

(BMI^7) Bb^7 G^6/D AMI^7 $D^7(\#5)$ G^6 $(E^7(b9))$ AMI^7 $D^7(\#5)$

"Fare-well _____ to you In - di - an Sum-mer." _____

Isn't It A Pity?

(from "Pardon My English")

George Gershwin
Ira Gershwin

Medium or Freely

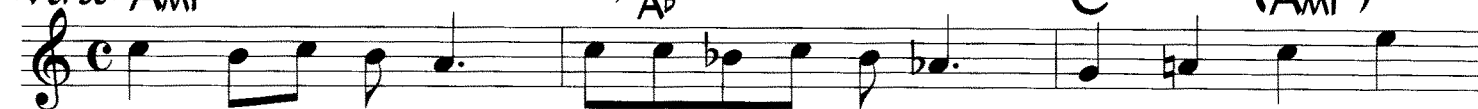
(F#MI^{7(b5)})

(Verse) A_{MI}

F_{MI}⁷
F_{MI}⁶
A_b

E_{MI}⁷
C⁶

A_{MI}⁷
(A_{MI}⁷)



He: Why did I wan-der,
She: While you were flit-ting

Here and there and yon-der,
I was bus-y knit-ting,

Wast-ing pre-cious
Hop-ing I'd sur-

D_{MI}⁷ G⁷ C⁶

(A_{MI}⁷)

D_{MI}⁷ G⁷

C_{MA}⁷

B⁷



time, For no rea-son or rhyme?
vive, Hop-ing you'd ar-rive.

Is-n't it a pit-y?
All my Dres-den boy friends were

(F#MI^{7(b5)})

F_{MI}⁷

)

B_b^{7(#11)}

A_{SUS}⁷ 4-3

D_{SUS}⁹

D⁹

D_{MI}^{7(b5)}



Is-n't it a crime? My jour-ney's end-ed;
on-ly half a-live. Sleep-y was Her-mann,

Ev-'ry-thing is splen-did.
Fritz was like a ser-mon,

(C⁶/E)

C⁶

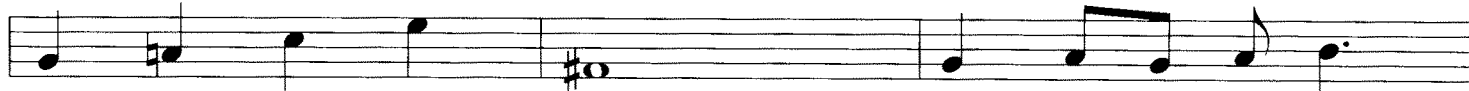
(A_{MI}⁷)

F#MI^{7(b5)} B^{7(b9)}

(E_{MI}⁷)
E_{MI}

(E_{MI}^(MA7))

)



Meet-ing you to-day
Hans was such a bore!

Has giv-en me a
How well you planned it!

(A_{SUS}⁹)
E_{MI}⁷

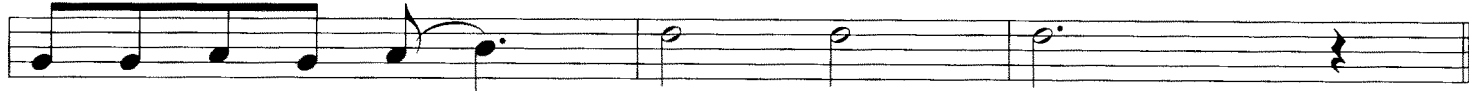
A⁹

A_{MI}⁷

D⁷

G_{SUS}⁷

G⁷



won-der-ful i-dea, Here I stay!
I just could-n't stand it An-y more!

(Ballad)

(A_{MI}⁹ G⁶)

F#MI^{7(b5)}

B^{7(b9)} (#5)

)



It's a fun-ny thing,

I look at you,

I get a thrill

D_{MI}⁷

G⁷

C_{MA}⁷

G_{MI}⁷

C⁹

F_{MA}⁷

E_{MI}⁷

D_{MI}⁷ G_{SUS}⁹



I nev-er knew.

Is-n't it a pit-y

we nev-er met be-

E_{MI}^7 $A_{7(\#5)}^7$ D_{MI}^7 G^7 C_{MA}^7 E_{MI}^7 $(A_{MI}^9 G^6)$ $F\#_{MI}^{7(b5)}$ $B_{7(\#5)}^{7(b9)}$ $F\#_{MI}^{7(b5)}$ $B_{7(\#5)}^{7(b9)}$

fore? Here we are at last! It's like a dream! —

E_{MI}^7 A^7 D_{MI}^7 G^7 C_{MA}^7 G_{MI}^7 C^9

The two of us — A per-fect team! — Is - n't it a pit - y

F_{MA}^7 E_{MI}^7 D_{MI}^7 G^7 C^6 $F\#_{MI}^{7(b5)}$ $B_{7(\#5)}^{7(b9)}$

we nev - er met — be - fore? Im - ag - ine all the
Im - ag - ine all the

B E_{MI}^7 $(C\#_{7(\#5)}^{7(\#9)})$ $F\#_{MI}^{7(b5)}$ $B_{7(b9)}^{7(b9)}$ E_{MI}^7

lone - ly years we've wast - ed: You, with the neigh - bors,
lone - ly years you've wast - ed: Fish - ing for sal - mon,

A^9 (D_{SUS}^9) G_{MA}^7 E_{MI}^7 A_{MI}^7 D^7

I, at sil - ly la - bors. What joys un - tast - ed!
Los - ing at back - gam - mon. What joys un - tast - ed!

(G^{13}) D_{MI}^9 $F^{9(\#11)}$ G^9 $D_{b^{9(\#11)}}^{9(\#11)}$ $(A_{MI}^9 G^6)$ C_{MA}^7 E_{MI}^7

You read - ing Hei - ne I, some-where in Chin - a. Hap - pi - est of men
My nights were sour — Spent with Scho-pen - hau - er. Let's for - get the past,

$(F\#_{MI}^{7(b5)})$ $B_{7(\#5)}^{7(b9)}$ F_{MA}^7 $F\#_{MI}^{7(b5)}$ $B_{7(\#5)}^{7(b9)}$ E_{MI}^7 A^7 D_{MI}^7 G^7

I'm sure to be, — If on - ly you — will say to me, —
Let's both a - gree — That I'm for you — And you're for me, —

C_{MA}^7 G_{MI}^7 C^9 F_{MA}^7 E_{MI}^7 D_{MI}^7 G^9 C^6 $(A_{MI}^7 D_{MI}^7 G^7)$

"Is - n't it a pit - y, We nev - er, nev - er met be - fore?" **(fine)**
And it's such a pit - y, We nev - er, nev - er met be - fore.

Solo on ABC
After solos, D.S. al fine

It Ain't Necessarily So

George Gershwin

Ira Gershwin

(from "Porgy And Bess")

Du Bose & Dorothy Heyward

(As played by Joe Henderson)

Medium

A GMI^7 C^9 GMI^7 C^9 GMI^7 C^9 GMI^7 C^9

It ain't ne - ces - sa - ri - ly so, It ain't ne - ces - sa - ri - ly
(Oh,) Jo - nah he lived in a whale, Oh, Jo - nah he lived in a

GMI^7 C^9 C^9 Db^9 C^9 Db^9

so, The things that you're li' - ble to read in the Bi - ble, it
whale, For he made his home in that fish - 's ab - do - men. Oh,

$A^7(b9\#5)$ $D^7(\#9)$ GMI^7 C^9 GMI^7 C^9

ain't ne - ces - sa - ri - ly so, Li'l
Jo - nah he lived in a whale. Li'l

GMI^7 C^9 GMI^7 C^9 GMI^7 C^9 GMI^7 C^9

Da - vid was small, but oh my! Li'l Da - vid was small, but oh
Mo - ses was found in a stream, Li'l Mo - ses was found in a

GMI^7 C^9 C^9 Db^9 C^9 Db^9

my! He fought big Go - li - ath who lay down an' di - eth! Li'l
stream. He float - ed on wa - ter till Ole Phar - oah's daugh - ter She

$A^7(b9\#5)$ $D^7(\#9)$ GMI^7 C^9 GMI^7 C^9

Da - vid was small, but oh my! To
fished him, she says, from that stream.

B $BbMI^7$ Eb^7 $AbMA^7$ FMI^7)

get in - to Hea - ven don't snap for a se - ven! Live clean! Don't have no fault! Oh,

GMI^7 C^7 F^6 DMI^9 EMI^9 $A^7(\#5)$)
 FMA^7 Bb^9 A^{13} $Eb^9(\#11)$ $D^7(b9\#5)$

I takes that gos - pel when - ev - er it's pos' - ble, But with a grain of salt. Me -
(It)

C GMI^7 C^9 GMI^7 C^9 GMI^7 C^9 GMI^7 C^9

thus' - la lived nine hun - dred years. Me - thus' - la lived nine hun - dred
(ain't ne - ces - sa - ri - ly so, It ain't ne - ces - sa - ri - ly

years. But who calls that liv - in' when no gal will give in, To
so, They tell all you chil - lun the de - vil's a vil - lain, But

no man what's nine hun - dred years? Oh, years?
tain't ne - ces - sa - ri - ly (so.)

Go on for solos

(Solos)

D $G_{MI}^7 C^9$ $C^9 D^b9$ $A^7(b9)(\#5) D^7(\#9) G_{MI}^7 C^9$

E $B^b_{MI}^7 E^b7$ $A_{MI}^7 D^7$ G_{MA}^7 $G_{MI}^7 C^7$ $F_{MA}^7 B^b9$ $A^{13} E^b9(\#11) D^7(b9)(\#5)$

F $G_{MI}^7 C^9$ $C^9 D^b9$ $A^7(b9)(\#5) D^7(\#9) G_{MI}^7 C^7$

Solo on DEF
After solos, D.C. al Coda

$G_{MI}^7 C^9$ $A_{MI}^7(b5)$ $D^7(b9)$ G_{MA}^7 C_{MA}^7 B^9

years? I'm preach-in' this ser-mon to show — It ain't nes - sa, ain't nes - sa,

E_{MI}^7 $A_{MI}^7(b5)$ G_{MA}^7 $F_{MA}^9(\#11)$ E_{MI}^{11}

ain't nes - sa, ain't nes - sa, ain't ne - ces - sa - ri - ly so.

(Intro in Joe Henderson's version, with first 2 bars repeated)

(Interlude) $(E^b7 D^b9 F G^b_{MI} E^b7 G A^b E^b7 B^b B^o7 A^b/C)$

Up Tempo $E^b7(\#9)$ A^b7

Wa - doo, — Wa - doo, — Zim bam bod-dle - oo, Zim bam bod-dle - oo,

$(D^7 E_{MI}^7 F^o7 D^7/F\#)$ $G^7(\#9)$ $D^7(b9)$

Hoo-dle ah da wa da, Hoo-dle ah da wa da, Scat-ty wah, — Scat-ty wah. — (instr.) (to **A**)

The Interlude was originally inserted between repeated A sections (with subsequent verses) (A, Interlude, A, Interlude, ABCG)
Many colloquial words have been normalized. ("Thar" for "Dar", "Heaven" for "Hebben", etc.)

It Had To Be You

Music by Isham Jones
Lyric by Gus Kahn

Medium or Freely

(Verse) GMA^7 G^9 $(C\sharp MI^7(b5))$ $C^{6/9}$ $CMI^{6/9}$ BMI^7 EMI^7



Why do I do just as you say, — why must I just give you your way? —
Seems like dreams like I al-ways had — could be, should be mak-ing me glad. —

A^9 (A^9) AMI^7 D^{13} G^6 D^9_{sus} D^9



Why do I sigh, — why don't I try — to for - get? It must have
Why am I blue? — It's up to you — to ex - plain. I'm think - ing

GMA^7 G^9 $(C\sharp MI^7(b5))$ $C^{6/9}$ $CMI^{6/9}$ BMI^7 EMI^7



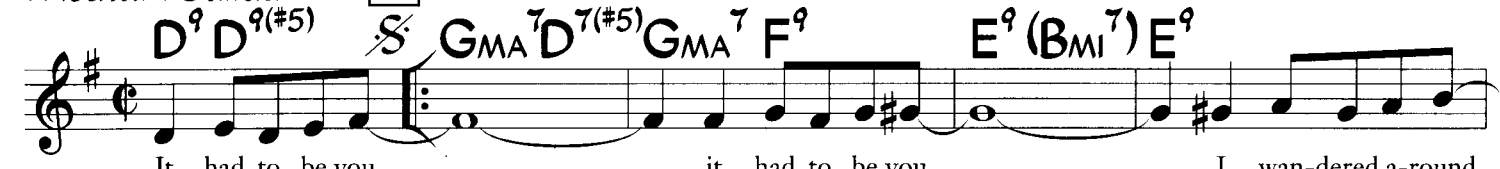
been that some-thing lov - ers call fate, — kept on say - ing I had to wait. —
may - be, ba - by, I'll go a - way — some day, some way you'll come and say, —

A^9 EMI^7 A^9 AMI^7 D^9



I saw them all, — just could - n't fall — 'til we met. —
"It's you I need," — and you'll be plead - ing in vain. —

(Medium Ballad) A $(C^9(\sharp 11))$ BMI^7 D^9 $D^9(\sharp 5)$ GMA^7 $D^7(\sharp 5)$ GMA^7 F^9 $E^9(BMI^7)$ E^9



It had to be you, — it had to be you. — I wan-dered a-round —

A^9 EMI^7 A^9 EMI^7 A^9 EMI^7 A^9



— and fin - al - ly found — the some-bod - y who — Could make me be true, —

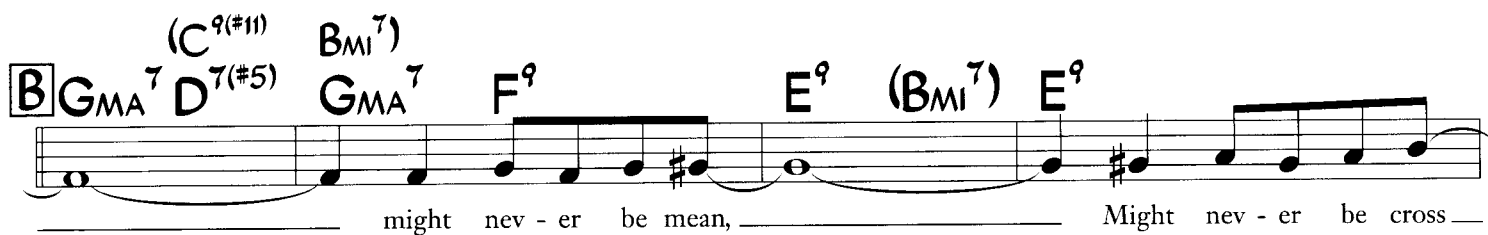
$(AMI^7 D^7)$ D^7 $F\sharp MI^7(b5)$ $B^7(b9)$ EMI^7 $B^7(\sharp 5)$ EMI^7 $(Bb^9(\sharp 11))$



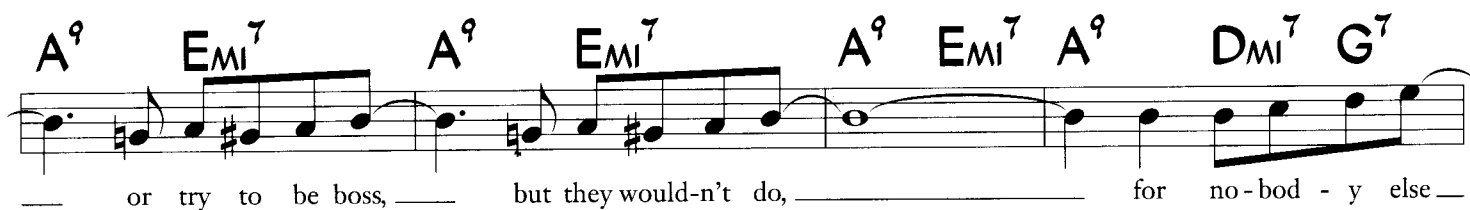
— could make me be blue — And e - ven be glad, —



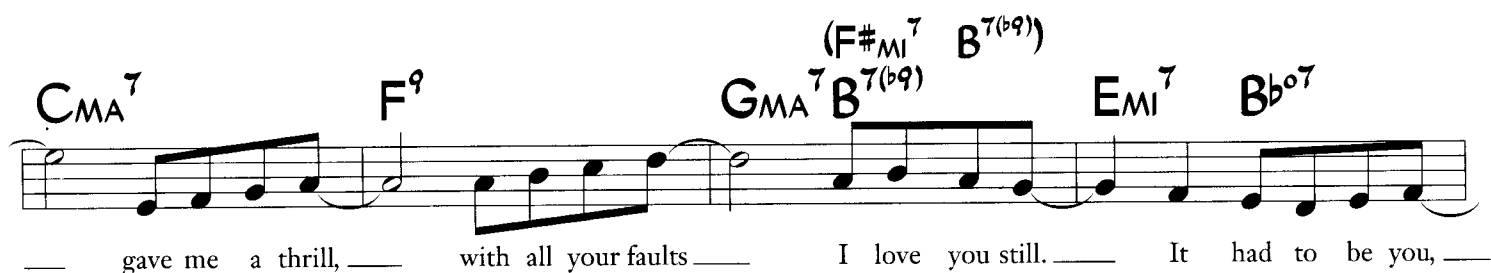
— just to be sad, — think-ing of you. — Some oth - ers I've seen —



— might nev - er be mean, — Might nev - er be cross —



— or try to be boss, — but they would-n't do, — for no-bod - y else —



— gave me a thrill, — with all your faults — I love you still. — It had to be you, —



— won - der - ful you, — had to be you. — (fine) (It had to be you, —)

Solo on AB
After solos, D.S. al fine

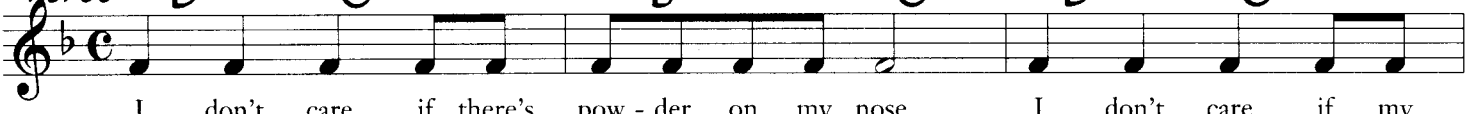
It Never Entered My Mind

(from "Higher And Higher")

Music by Richard Rodgers
Lyric by Lorenz Hart

Freely
(Verse)

B $\flat$ /D F/C G MI 7 /B $\flat$ F/C B $\flat$ /D F/C



I don't care if there's pow - der on my nose, I don't care if my

G MI 7 /B $\flat$ F/C B $\flat$ /D F/C G 7 /B



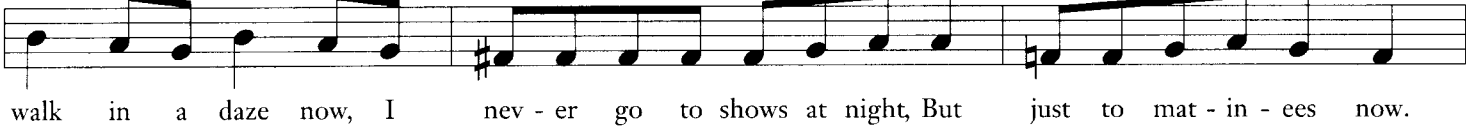
hair - do is in place. I've lost the ver - y mean - ing of re - pose, I

C^(add 9)_{SUS} C C MI E MI $\text{7}(\text{b}5)$ /B $\flat$



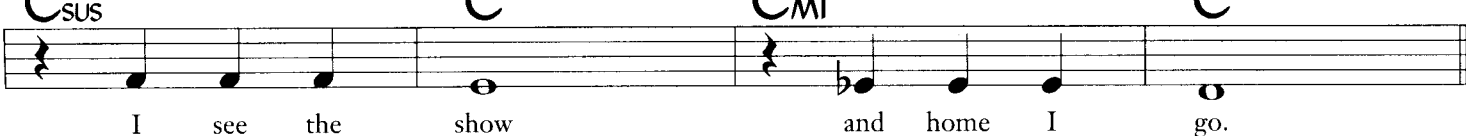
nev - er put a mud pack on my face. Oh, who'd have thought that I'd

A $\text{7}(\text{b}9)$ D 7 G 7



walk in a daze now, I nev - er go to shows at night, But just to mat - in - ees now.

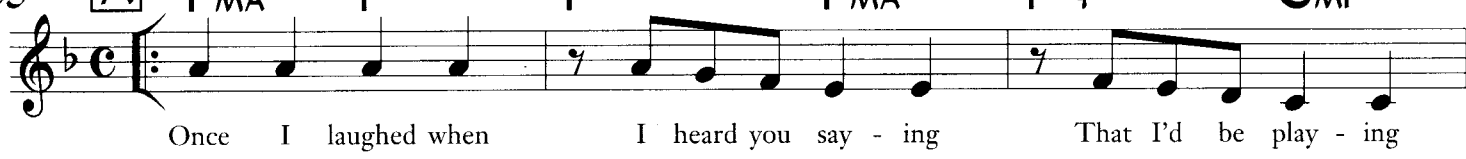
(G $\text{7}(\text{b}5)$)
C_{SUS} C C MI 6 C 9



I see the show and home I go.

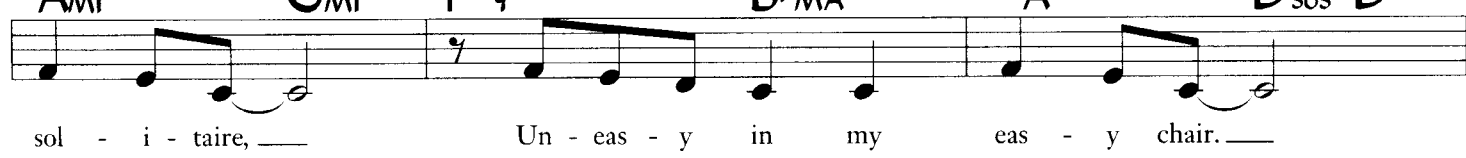
(Ballad)

S [A] F MA 7 F + F 6 F MA $\text{7}(\text{b}5)$ F $\text{6}/\text{9}$ (A MI 7 A $\text{b}7$)
G MI 7



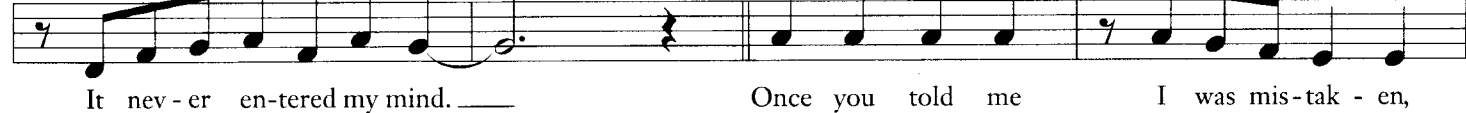
Once I laughed when I heard you say - ing That I'd be play - ing

(G MI 7 C 7)
A MI 7 G MI 7 F $\text{6}/\text{9}$ B $\flat$ MA 9 (A MI 7)
F/A D 9 _{SUS} D $\text{7}(\text{b}9)$



sol - i - taire, — Un - eas - y in my eas - y chair. —

G 9 _{SUS} G 13 C 9 _{SUS} C $\text{7}(\text{b}9)$ F MA 7 F + F 6 F MA $\text{7}(\text{b}5)$



It nev - er en - tered my mind. — Once you told me I was mis - tak - en,

That I'd a - wak - en with the sun, — And or - der or - ange

$F^{6/9}$ $(A_{MI}^7 A_{b7}^7)$ G_{MI}^7 A_{MI}^7 C^7 G_{MI}^7 $F^{6/9}$ B_{bMA}^9

juice for one, — It nev - er en - tered my mind. —

(A_{MI}^7) F/A D_{SUS}^9 $D^{7(b9)}$ G_{SUS}^9 G^9 C_{SUS}^9 C^9 $(C_{MI}^7 F^9)$

You have what — I lack my - self, — And

$(B_{bMA}^7 F/A)$ $B F_{MA}^7$ G_{MI}^7 $C^{7(b9)}$ F_{MA}^7 G_{MI}^7 $C^{7(b9)}$

now I e - ven have to scratch my back my - self. —

F_{MA}^7 G_{MI}^7 A_{MI}^7 $(B_{MI}^7 E^7)$ A_{b7}^7 A_{MI}^7 D^7 G_{MI}^7 (G_{MI}^7) C_{SUS}^9 $C^{7(b9)}$

Once you warned me That if you scorned me, I'd sing a maid - en's

$(A_{MI}^7 A_{b7}^7)$ G_{MI}^7 $(G_{MI}^7 C^7)$ A_{MI}^7 G_{MI}^7 $F^{6/9}$ B_{bMA}^9 $A_{MI}^{7(b5)}$ $D^{7(b9)}$

pray'r a - gain — And, wish that you were there a - gain —

(A_{b7}^7) G_{MI}^7 C_{SUS}^9 $B_{b9}^{(\#11)}$ A_{MI}^7 D^9 G_{MI}^7 C_{SUS}^9 $C^{7(b9)}$ F^6 $(G_{MI}^7 C^{7(b9)})$

To get in - to my hair a - gain, — It nev - er en - tered my mind. —

$(fine)$

Solo on ABC
After solos, D.S. al fine

Originally written:

A F A_{MI} F A_{MI} F A_{MI} F A_{MI} (etc.)

Ervin Drake

(Intro) D_{MI}^9 A_{MI}^7 A^7 Ervin Drake

1. When I was
2. (When I was)

[illegible]

sev - en - teen, _____ it was a ver - y good year, _____ It was a
twen - ty - one, _____ it was a ver - y good year, _____ It was a

ver - y good year for small town girls and soft sum - mer nights. _____ We'd
ver - y good year for cit - y girls who lived up the stair, _____ With

hide from the lights _____ on the vil - lage green _____ When I was
per - fumed hair _____ that came un - done _____ When I was

First staff of music. Chord: D_{MA}^7 . Chord: D_{MI}^9 . The staff contains a melody starting on D4, moving to E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B13

sev - en - teen. _____
twen - ty - one. _____

Last x

The first system of the musical score for 'The Rose Tree' consists of four measures. The first measure is marked with a chord of A minor (A^m) and a 7th (7). The second measure is marked with a chord of A major (A) and a 7th (7). The third measure is marked with a chord of A minor (A^m) and a 7th (7). The fourth measure is marked with a chord of A major (A) and a 7th (7). The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).

2. (When I was)

3. When I was thirty-five,
it was a very good year,
It was a very good year
for blue-blooded girls of independent means.
We'd ride in limousines
their chauffeurs would drive
When I was thirty-five.

4. But now the days are short,
I'm in the autumn of the year
And now I think of my life
as vintage wine from fine old kegs.
From the brim to the dregs
It poured sweet and clear,
It was a very good year.

It's All Right With Me

(from "Can-Can")

Cole Porter

Medium or Bright

(C_{MI} (add MA7))

C_{MI}⁷

C_{MI}⁶

)

A

C_{MI}

C_{MI}⁷

F⁹

⌋



C_{MI}

C_{MI}⁷

F_{MI}⁷

B^b⁹



B^b⁹

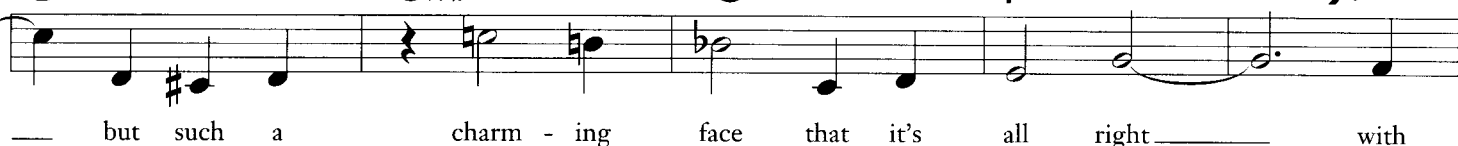
* G_{MI}^{7(b5)}

C⁹

(C_{MI}⁷ F⁹)

F⁹

⌋



D_{MI}^{7(b5)}

G⁷

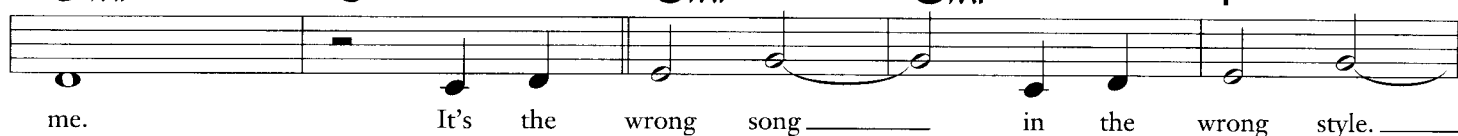
C_{MI}

(C_{MI} (add MA7))

C_{MI}⁷

F⁹

)



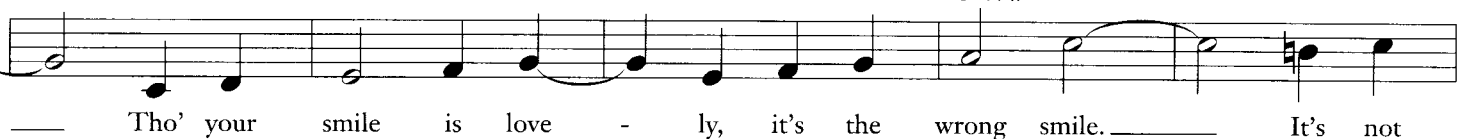
(C_{MI}⁶)

F⁹

C_{MI}

C_{MI}⁷

F_{MI}⁷



B^b⁹

* G_{MI}^{7(b5)}

C⁹

F⁹



(B^b_{MI}⁶ E^b)

⌋

)

B^b¹³ sus4-3

E^b⁶

B G_{MI}^{7(b5)}

C^{7(b9)}



(A^o₇ E^b)

F^{#o}⁷

⌋

A^b_o⁷ E^b

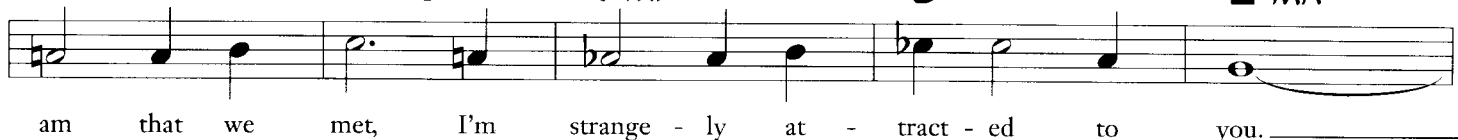
F_{MI}^{7(b5)}

⌋

B^b^{7(b9)}

)

E^b_{MA}⁷



There's some - one I'm try - ing so hard to for - get. Don't
 you want to for - get some - one too? It's the
 wrong game with the wrong chips. Tho' your lips are tempt -
 ing, they're the wrong lips. They're not { her } lips, but they're such
 tempt - ing lips that if some night you're free,
 dear, it's all right, it's all right with
 me. (It's the)

Chord symbols: $E^b_{MA}7$, $(B^b_{MI}6 / D^b)$, $G_{MI}7(b5)$, $C^{7(b9)}$, $C^{7(b9)}$, F^9 , $F^{\#o}7$, $(D_{MI}7(b5) / F_{MI}7(b5))$, $B^b7(b9)$, G^7 , $D_{MI}7(b5)$, G^7 , $(C_{MI}(addMA7) / C_{MI}7)$, F^9 , $C_{MI}6$, C_{MI} , $C_{MI}7$, $F_{MI}7$, B^b9 , $*G_{MI}7(b5)$, C^9 , F^9 , B^b9 , B^b9 , $E^b_{MA}7$, E^b7 , $A^b_{MA}7$, A^b7 , F^9 , B^b9_{sus} , E^b6 , (G^7) .

* Letter A, bars 11-12 and 27-28 and Letter C, bars 11-12 are written as they are most often performed.
 The original melody was written:

Chord symbols: $G_{MI}7(b5)$, C^9 .

It's De-lovely

(from "Red, Hot And Blue")

Cole Porter

Freely (or Med. Bright)

(Verse) (C⁷) F F⁷ B^bMA⁷ (GMI⁷) GMI⁷ C⁷

He: I feel a sud - den urge to sing — the kind of dit - ty that in -

F⁶ F⁶/A A^bo⁷ C⁷/G C⁷ B^bMI⁶/D^b C⁷(13)

vokes the Spring. — So con - trol your de - sire to curse while I cru - ci - fy the

FMA⁷/ GMI⁷ C⁷ F F⁷ B^bMA⁷ (GMI⁷)

verse. She: This verse I've start - ed seems to me — the

GMI⁷ C⁷ F⁶ DMI⁷ G⁷

Tin Pan - ti - thes - is of mel - o - dy, — So to spare you all the

E^bMI^{7(b5)} A⁷ DMI⁷ G⁷SUS4 - 3 C⁷SUS4 - 3

pain, I'll skip the darn thing and sing the re - frain.

(Optional) C B^b/C A^b/C C⁷

He: Mi mi mi mi, re re re re, do sol mi do la si. She: Take it a-way!

(Medium) C⁷ A F F⁺ F⁶

The night is young, — the skies are clear, — And if you want — to go

FMA⁷ F⁶ F[#]o⁷

walk - ing, dear, — It's de - light - ful, — it's de - li - cious, — it's de -

(A^bMI^{7(b5)}) GMI⁷ C⁷ GMI⁷ D⁷ GMI

love - ly. — I un - der - stand — the

reas - on why — You're sent - i - ment - al, 'cause so am I. — It's de -

light - ful, — it's de - li - cious, — it's de - love - ly, —

You can tell at a glance — what a

swell night — this is for ro-mance. — You can hear dear Moth - er

Na - ture mur - mur - ing low, — "Let your - self go." — So

please be sweet, — my chick - a - dee, — And when I kiss — you, just

say to me, — "It's de - light - ful, — it's de - li - cious, — it's de -

lect - a - ble, — it's de - lir - i - ous, — it's di - lem - ma, it's — de - li - mit,

it's de - luxe* it's de - love - ly." — (The)

(fine)

Solo on ABC
After solos. D.S. al fine

* Pronounced "de-lukes"

It's Magic

(from the film "Romance On The High Seas")

Music by Jule Styne

Lyric by Sammy Cahn

Freely

(Verse) (F¹³) B^bMA⁷ GMI⁷ CMI⁷ F⁷ DMI⁷ / CMI⁷ F⁷ B^bMA⁷ GMI⁷ CMI⁷ F⁷

I've heard a-bout Hou-di-ni and the rest of them

And I'd put you up a-against the

B^bMA⁷ B^b/D D^b°⁷ EMI⁷ A⁷ DMA⁷ / D⁶ A⁷

best of them. — As far as I'm con-cerned you're the tops, And you

DMA⁷ D⁶ F⁷ DMI⁷ D^b°⁷ CMI⁷ B⁷(b5) B^bMA⁷ GMI⁷ CMI⁷ F⁷

don't — re - sort to props.

Things I used to think were in - con -

DMI⁷ / CMI⁷ F⁷ B^bMA⁷ GMI⁷ CMI⁷ F⁷ A⁷(#5) A⁷ D⁷(b9) /

ceiv - a - ble,

You've a way of mak-ing them be - liev - a - ble,

And up -

E^bMA⁷ A^b°⁹(b5) DMI⁷ GMI⁷ C⁹SUS C⁷(b9) F⁹SUS F⁷(b9)

on a night like this I'm a - fraid you just can't miss.

(Ballad or Medium)

[A] B^bMA⁷ (E^bMA⁷) B^b/D D^b°⁷ (CMI⁷ F⁷ DMI⁷ G⁷(b9)) CMI⁷ F⁷ / (DMI⁷ D^bMI⁷)

You sigh, the song be-gins, You speak and I hear vi - o-lins, It's mag - ic. —

CMI⁷ F⁹SUS F⁹ B^bMA⁹ F⁹SUS F¹³

The stars de-serve the skies and rush to nes-tle in your eyes, It's mag - ic. — With - out a

[B] B^bMA⁷ (E^b°⁹) DMI⁷ D^b°⁷ CMI⁷ F⁹SUS F⁷

gol - den wand — or mys - tic charms — Fan - tas - tic

(C⁷ G_{MI}⁷ C⁷)

G_{MI}⁷ C⁷ G_{MI}⁷ C⁷ F⁹_{SUS} F⁹_{SUS} F^{7(b9)}

things be - gin when I am in your arms. _____

□ B_{MA}⁷ (E_{MA}⁷) B^b/_D D^{b9} (C_{MI}⁷ F⁷ D_{MI}⁷ G^{7(b9)}) C_{MI}⁷ F⁷ / (D_{MI}⁷ D_{MI}⁷)

When we walk hand in hand the world be-comes a won-der-land, It's mag - ic. _____

C_{MI}⁷ F⁹_{SUS} F⁹ (E^{b9}) D_{MI}^{7(b5)} (F_{MI}⁷ B^{b7}) G^{7(b9)}

How else can I ex-plain those rain-bows when there is no rain, It's mag - ic. _____ Why do I

(E_{MA}⁷) C_{MI}⁷ E_{MI}⁷ A^{b9} D_{MI}⁷ G_{MI}⁷ C⁷ (E_{MI}⁶)

tell my - self _____ these things that hap - pen are all real - ly true,

D_{MI}⁷ G_{MI}⁷ C_{MI}⁷ F⁹_{SUS} F^{7(b9)} B^{b6} (G_{MI}⁷ C_{MI}⁷ F^{7(b9)})

When in my heart I know the mag-ic is my love for you. (fine)

Solo on ABCD
After solos, D.S. al fine

It's You Or No One

(from "Romance On The High Seas")

Music by Jule Styne
Lyric by Sammy Cahn

Freely

(Verse)

How did I know that the warmth of the glow would last? _____

How did I guess that the long lone - li - ness was past? _____

I mere - ly looked at you and I knew that I knew.

(Medium Up or Ballad) (Originally a ballad)

It's you or no one for me. _____ I'm sure of

this, _____ Each time we kiss. _____

Now and for - ev - er, And when for - ev - er's done, You'll

find that you are still the one. _____

Please don't say "No" to my plea, _____ 'cause if you

(F¹³ B^{9(#11)} B^{b9}_{SUS} A^{b9(#11)} A^{bMI}⁷ D^{b9} B^{bMI}⁷ E^{b7(b9)})
 F^{MI}⁷ B^{b9}_{SUS} B^{b7} G^{MI}^{7(b5)} C^{7(b9)}
 do, _____ Then I'm all through. _____

(A^{bMA}⁷ D^{b9} E^{bMA}⁷ A^{bMI}⁷ D^{b9} G^{MI}⁷ C^{MI}⁷ A^{bMI}⁷ D^{b9})
 A^{MI}^{7(b5)} A^{bMI}⁷ D^{b9} G^{MI}⁷ C^{MI}⁷ F^{#MI}⁷ B⁹
 There's this a - bout you, My world's an emp - ty world with - out you,

(G^{MI}⁷ C^{7(b9)} F^{MI}⁷ B^{b9} B^{b7(b9)} (E^{MA}⁷ E^{b6}) (G^{MI}⁷ C^{7(b9)})
 F^{MI}⁷ B^{b9} B^{b7(b9)} E^{b6} (G^{MI}⁷ C^{7(b9)})
 It's you or no one for me. _____ Solo on AB
 (fine) After solos, D.S. al fine

* Letter A, bars 15 & 16, are originally:

B^b B^{o7} C^{MI}⁷ F⁷ [B] (F^{MI}⁷)

I've Got A Crush On You

(from "Strike Up The Band")

George Gershwin
Ira Gershwin

Freely (Verse) (F^7) Bb^6 (Bb^{MA7}/F) F^9_{sus} (D^{MI7}/F) C^{MI7} F^7 Bb^{MA7} C^{MI7} F^7

He: How glad the man - y mil-lions of An - na-belles and Lill-ians would be _____ } to cap-ture
She: How glad a mil-lion lad-dies from mill-ion-aires to cad-dies would be _____ }

Bb^{MA7}/F^7_{sus4-3} (Bb^{MA7}/F) F^9_{sus} (D^{MI7}/F) C^{MI7} F^7 E^{MI7} A^7

me! But you had such per - sist-ence, you broke down my re - sist-ance. I

D^{MA7}/E^{MI7} A^7 D^{MA7} C^{MI7} F^{13} Bb/D D^{b07} C^{MI7} F^7 Bb^6

fell, _____ and it was swell. She: You're my big and brave and hand-some Ro - me - o.

C^{MI7} F^{13} Bb^6 (A) G^{MI7} C^{13} F^7_{sus4-3} Bb^6 (Bb^{MA7}/F) F^9_{sus}

How I won you I shall nev - er, nev - er know. He: It's not that you're at - trac-tive, But,

(D^{MI7}) C^{MI7} G^{MI7} F^7 C^9 C^{MI7} F^9

oh, my heart grew ac - tive when you _____ came in - to view. _____

*(Ballad)** (F^9) S A (D^{MI7}) Bb^{MA7} D^{b07} C^{MI7} $F^{13(b9)}$

He: I've got a crush on you, _____ Sweet - ie Pie. _____
She: I've got a crush on you, _____ Sweet - ie Pie. _____

(D^{MI7}) Bb^{MA7} D^{b07} C^{MI7} $(Ab^9(b5))$ $F^{13(b9)}$ G^{MI7} Bb^{MA7} G^{MI7}

All the day and night-time hear me sigh. _____ I nev - er had _____ the least
All the day and night-time hear me sigh. _____ This is - n't just _____ a flir -



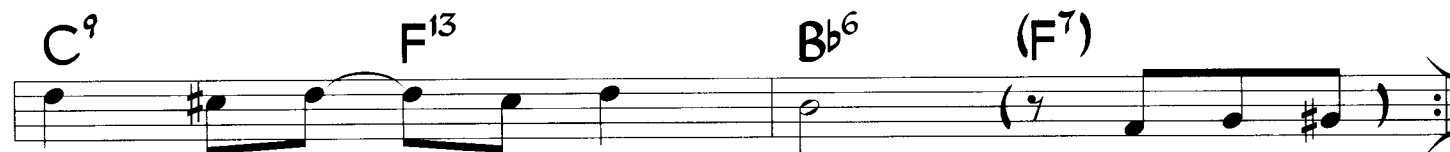
no - tion ____ that I could fall with ____ so much e - mo - tion.
 ta - tion. ____ We're prov - ing that there's ____ pre - des - ti - na - tion.



Could you coo, ____ Could you care ____ for a cun - ning cot - tage
 I could coo, ____ I could care ____ for that cun - ning cot - tage



we could share? ____ The world will par - don my mush, 'Cause I've got a
 we could share? ____ Your mush I nev - er shall shush, 'Cause I've got a



crush, my ba - by, on you. **(fine)** I've got a
 crush, my ba - by, on you.

Solo on AB
After solos, D.S. al fine

Optional longer ending



mush, 'Cause I've got a crush, my ba - by, on you. _____

* This song is most often performed as a ballad.
 However, it was originally written as follows:



I've got a crush on you, _____ Sweet - ie Pie. _____ (etc.)

I've Got You Under My Skin

(from "Born To Dance")

Medium

Cole Porter

(also done as a Rumba)

(B^{b7}) **A** F^{Mi7} B^{b9} E^{bMA7} (G^{Mi7} C^{7(b9)})

I've got you _____ un - der my skin, _____ I've

F^{Mi7} B^{b9} E^{bMA7} (G^{Mi7} C^{7(b9)})

got you _____ deep in the heart of me, _____ So

F^{Mi7} B^{b7} E^{bMA7} (G^{Mi7} C^{7(#5)})

deep in my heart, _____ You're real - ly a part of me. _____ I've

F^{Mi7} B^{b9}_{SUS} B^{b9} E^{bMA7} (G^{Mi7} C^{7(b9)})

got you _____ un - der my skin. _____ I

F^{Mi7} B^{b9} E^{bMA7} E^{b6}

tried so _____ not to give in. _____ I

(A^{bMi7} A^{bMi6} A^{bMi7} B^{b7(b9)} F^{Mi7(b5)} B^{b7(b9)} E^{bMA7} D⁶/_{E^b} E^{b6} E^{b6})

said to my - self, "This af - fair nev - er will go so well." _____ But

(C^{MA7} B⁶/_C C⁶ C⁶)

why should I try to re - sist when, dar - ling, I know so well _____ I've

F^{Mi7} (B^{b7}) B^{b9}_{SUS} E^{bMA7} E^{b6} (G^{Mi7} C^{7(b9)})

got you _____ un - der my skin. _____ I'd

B * F_{MI}^7 $Bb^{7(b9)}$ Eb_{MA}^7

sac - ri - fice an - y - thing, come what might, for the sake of hav - ing you

($E^{\circ 7}$) ($F_{MI}^{7(b5)}$ $Bb^{7(b9)}$)

G_{MI}^7 $C^{7(b9)}$ F_{MI}^7 $Bb^{7(b9)}$

near, In spite of a warn - ing voice that comes in the night and re -

(Eb_{MA}^7 G_{MI}^7 Gb^7 F_{MI}^7 Bb^7 $C^{7(b9)}$ C_{MI}^6 Eb^7/Bb $A_{MI}^{7(b5)}$ $Ab^{9(\#11)}$ $Bb^{7(\#5)}$)

peats and re - peats in my ear: "Don't you know, lit - tle fool, you nev - er can

(G_{MI}^7 Ab_{MA}^9)

Eb_{MA}^7 G_{MI}^7 $Gb^{\circ 7}$ F_{MI}^7 Bb^7

win. Use your men - tal - i - ty. Wake up to re -

($G_{MI}^{7(b5)}$ $C^{7(b9)}$ F_{MI}^7 Ab^6)

Eb_{MA}^7 Bb_{MI}^7 $Eb^{7(b9)}$

al - i - ty." But each time I do, just the

($F^{\# \circ 7}$ Ab_{MI}^6 G_{MI}^7 Eb^6/Bb $C^{7(b9)}$ $G_{MI}^{7(b5)}$ $C^{7(b9)}$)

thought of you makes me stop, be - fore I be - gin, 'Cause I've

F_{MI}^9 Bb^{13} Eb^6 (G_{MI}^7 $C^{7(b9)}$)

got you un - der my skin.

Letter B, bars 1 through 6, are often played over an Eb pedal.

* Letter B is usually performed as follows:

B F_{MI}^7 Bb^7 Eb_{MA}^7 $E^{\circ 7}$

sac - ri - fice an - y - thing, come what might, — for the sake of hav - ing you near, — (etc.)

Johnny One Note

(from "Babes In Arms")

Music by Richard Rodgers

Lyric by Lorenz Hart

Medium or Bright

C

John-ny could on - ly sing one note And the note he sang was this:

Ah

[A] **F⁶** **E^b/G** **C⁷** **F⁶** **C⁷** **F⁶**

Poor John - ny One Note — sang out — with gus - to — And just o - ver -
 Poor John - ny One Note — got in — A - i - da, — In - deed a — great

C⁷ **F⁶** **G^M7 C⁷** **F⁶** **E^b/G** **C⁷**

load - ed — the place. — Poor John - ny One Note —
 chance to — be brave. — He took — his one note. —

F⁶ **C⁷** **F⁶** **C⁷** **A^M7(b5)**

yelled wil - ly - nil - ly, — Un - til he — was blue in — the face, —
 Howled like — the North Wind, — Brought forth wind — that made crit - ics rave, —

D^{7(b9)} **G^M7** **C⁷** **F⁶** **break**

— For hold - ing — one note was — his ace. Could-n't hear the
 — While Ver - di — turned round in — his grave! Could-n't hear the

[B] **A^b6** **A^b6** **C⁷/G** **F⁶** **A^b6**

brass, Could - n't hear the drum. He was in a class
 flute or the big trom - bone. Ev - 'ry one was mute

A^b6 **C⁷/G** **1. F⁶** **G^M7 C⁷** **2. F⁶** **(C⁷)**

by him-self, by gum! — lone. —
 John - ny stood a -

C F_{MI}^6 C^7 F_{MI}^6 $G_{MI}^7 C^7$ C^7/G C

Cats and dogs stopped yap - ping, Li - ons in the zoo all were jeal - ous of

$G_{MI}^7 C^7$ F_{MI}^6 $G_{MI}^7(b5) C^7$ F_{MI}^6 C^7

John - ny's big trill. Thun - der - claps stopped clap - ping,

F_{MI}^6 $G_{MI}^7 C^7$ C^7/G C $G_{MI}^7 C^7$ (F^6) F_{MI}^6

traf - fic ceased it's roar, and they tell us Ni - ag - 'ra stood still.

$(F^6 \text{ break} \text{-----})$ F_{MI}^6 C^7 F^6/C C^7 F^6/C

He stopped the train whist - les, Boat whist - les, Steam whist - les, Cop whist - les;

C^7 $G^{\#o7}/C$ $C^9 \text{ sus}$ C^7

All whist - les bowed to his skill. **Optional D.S. for solos**

D F^6 E^b/G C^7 F^6 C^7 F^6

Sing John - ny One Note, - sing out with gus - to And just o - ver -

C^7 F^6 $G_{MI}^7 C^7$ F^6 E^b/G C^7 F^6 C^7

whelm all the crowd. (instr.) Ah!

F^6 C^7 $A_{MI}^7(b5)$ $D^7(\#5)$ G_{MI}^7 C^7

So sing, John - ny One Note, - out

F^6 $G_{MI}^7 C^7$ F $G_{MI}^7 C^7$ F $G_{MI}^7 C^7$

loud! Sing, John - ny One Note!

F G_{MI}^7 C^7 F^6

Sing, John - ny One Note, - out loud!

Just One Of Those Things

(from "Jubilee")

Cole Porter

Bright or Freely

(Verse) C⁷ F^{MA}7 F¹³ G^{MI}7 C^{7(b9)} F^{MA}7

As Dor - o - thy Par - ker once said _____ to her boy - friend, —

C⁷ F⁶ F⁶

“Fare thee well,” _____ As Col - um - bus an - nounced _____ when he

D^{MI}7 D^{MI}7(b5) C⁶/G G⁹SUS G⁷ C⁷SUS

knew he was bounced _____ “It was swell, Is - a - belle, swell,” _____

C⁷ G^{MI}7 C⁷ A^{MI}7 F⁶/A E^{MI}7(b5)

As Ab - e - lard _____ said to El - o - ise, _____ “Don’t for - get _____

A^{7(b9)} D^{MI} D^{MI} F⁷ B^{b6} B^{o7}

to drop a line to me, please,” _____ As Jul - iet cried _____ in her

F⁶/C A^{MI}7 D⁷ G^{MI} B^{b9} A⁹

Ro - meo’s ear _____ “Ro - meo, why _____ not face the fact, my dear?” _____

A^{7(b9)} **A** (Medium or Bright) (A^{7(b9)}) E^{MI}7 A⁷ C^{MI}7 F⁷

It was just one _____ of those things, _____ Just one _____

(B^{bMA}7) E^{b7} A^{MI}7 A^{b9}

of those cra - zy flings. _____ One of those bells that

G^{MI}7 C⁷ * F⁶ (F^{#o7}) D^{7(b9)} G^{MI}7 C⁷ E^{MI}7(b5) A^{7(b9)}

now and then rings, Just one _____ of those things. _____ It was

just one of those nights, Just one of those
 fab - u - lous flights, A trip to the moon on gos - sa - mer wings,
 Just one of those things. If we'd thought a bit of the
 end of it When we start - ed paint ing the town, We'd have
 been a - ware That our love af - fair, Was too hot not
 to cool down. So good - bye, dear, and A -
 men. Here's hop - ing we meet now and then.
 It was great fun but it was just one of those
 things. *(fine)* It was

Solo on ABC
After solos, D.S. al fine

* Bars 13-16 of letter A are sometimes played:

Just one of those things. It was

The Lady Is A Tramp

(from "Babes In Arms")

Music by Richard Rodgers

Lyric by Lorenz Hart

Freely or Medium

(Verse)

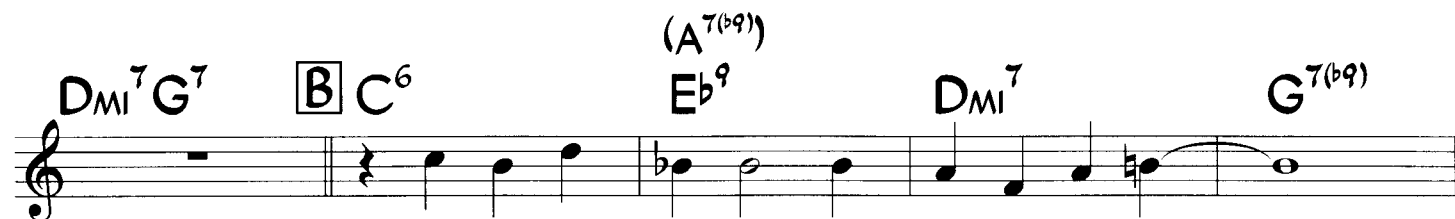
Chords: G^7 CMA^7 Dmi^7 Emi^7 Dmi^7 CMA^7 $G^7(\#5)$ Emi^7 A^7
 DMA^7 Emi^7 $F\#mi^7$ Emi^7 DMA^7 $A^7(\#5)$ $F\#mi^7$ B^7
 E^{13} Emi^7 A^7 D^{13} Dmi^7 G^7
 CMA^7 Dmi^7 CMA^7 Dmi^7 CMA^7 $G^7(\#5)$ $Emi^{7(b5)}$ $A^{7(b9)}$
 Ami^7 D^7 Ami^7 D^7
 G^7 Eb^6 Dmi^7 G^7

I've wined and dined on mul-li-gan stew and nev - er wished for tur - key, As I
hitched and hiked and grift - ed, too, from Maine to Al - bu - quer - que. A -
las I missed the Beaux - Arts Ball and what is twice as sad, I was
nev - er at a par - ty where they hon - ored No - el Ca - 'ad. But
so - cial cir - cles spin too fast for me, My
Ho - bo - hem - ia is the place to be.

(Medium or Bright)

Chords: $A^{7(b9)}$ C^6 Eb^9 Dmi^7 $G^7(b9)$ C^6
 $A^{7(b9)}$ Eb^9 Dmi^7 $G^7(b9)$ C^9_{sus} C^9
 FMA^7 Bb^9 E^7 $A^{7(b9)}$ Dmi^7 $G^7(b9)$ C^6 $A^{7(b9)}$

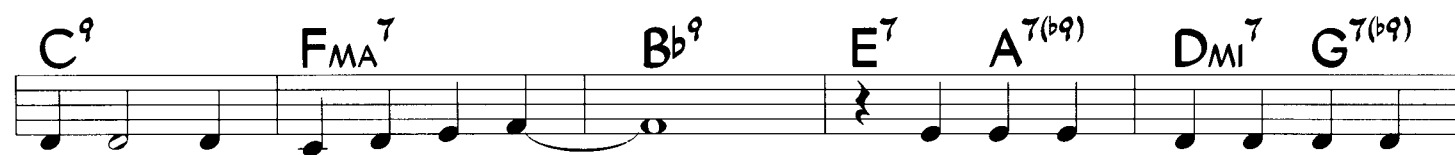
I get too hun - gry for din - ner at eight, I like the
I go to Con - ey, the beach is di - vine. I go to
thea - tre, but nev - er come late. I nev - er both - er with
ball games, the bleach - ers are fine. I fol - low Winch - ell and
peo - ple I hate, That's why the la - dy is a tramp.
read ev - 'ry line,



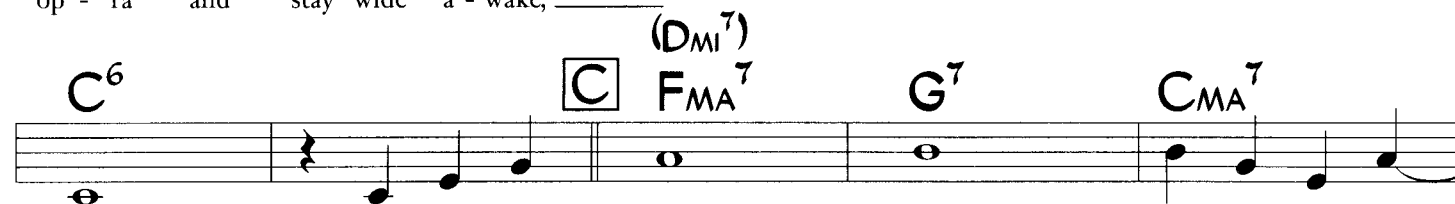
I don't like crap games with Bar - ons and Earls, _____
 I like a prize fight that is - n't a fake, _____



Won't go to Har - lem in er - mine and pearls. _____ Won't dish the
 I love the row - ing on Cen - tral Park Lake. _____ I go to



dirt with the rest of the girls, _____ That's why the la - dy is a
 op - 'ra and stay wide a - wake, _____



tramp. I like the free fresh wind in my hair, _____
 I like the green grass un - der my shoes. _____



_____ Life with - out care. _____ I'm broke, _____ it's oke. _____
 _____ What can I lose? _____ I'm flat, _____ that's that. _____



Hate Cal - i - for - nia, It's cold and it's damp, _____
 I'm all a - lone when I low - er my lamp, _____



That's why the la - dy is a tramp. (fine) Solo on ABCD
 After solos, D.S. al fine

Originally:



Lester Leaps In

Lester Young

Bright

A Bb^6 GMI^7 CMI^7 F^7 Bb^6 GMI^7 CMI^7 F^7

$(Bb^7 \text{ } ^\flat D \text{ } Eb^7 \text{ } E^{\circ 7})$
 Bb^6 GMI^7 CMI^7 F^7 $Bb^6(GMI^7)$ 1. CMI^7 (optional) F^7 2. Bb^6

(Ad lib) **B** D^7 G^7 C^7 F^7

C Bb^6 GMI^7 CMI^7 F^7 Bb^6 GMI^7 CMI^7 F^7

$(Bb^7 \text{ } ^\flat D \text{ } Eb^7 \text{ } E^{\circ 7})$ (optional) Bb^6 (solo pick-ups) $(CMI^7 \text{ } F^7)$
(fine)

(Half x) Bb^7 F^7 Eb^7/G B^9/A Bb^9

Solo on form
After solos D.C. al fine
(or take optional Coda)

The melody is sometimes played:

(etc.)

Let's Call The Whole Thing Off

(from "Shall We Dance?")

George Gershwin
Ira Gershwin

Freely
(Verse) D_{MA}^7 $B^{7(b9)}$ E_{MI}^7 A^7 $(F\#_{MI}^7 \ B_{MI}^9)$ D_{MA}^7

Things have come to a pret - ty pass, — Our ro - mance is grow - ing

$G^{9(\#11)}$ $C\#^{7(b9)}_{(\#5)}$ $F\#^{7(b9)}_{(\#5)}$ $B^{7(13)}$ $B^{7(\#5)}$ E^{13}_{SUS} $E^{13(b9)}$

flat, For you like this and the oth - er While I go for this and

E_{MI}^7 A^7 D_{MA}^7 $B^{7(b9)}$ E_{MI}^7 A^7 $(F\#_{MI}^7 \ B_{MI}^9)$ D_{MA}^7

that. Good - ness knows what the end will be. — Oh, I don't know where I'm

$G^{13(\#11)}$ A_{MA}^7 $F\#_{MI}^7$ B_{MI}^7 $E^{7(b9)}$ (A^6) E_{MI}^{11}

at. It looks as if we two will nev - er be one.

$(E_{MI}^{7(b5)})$ A^7 $(A^{7(b9)})$ D^6 (B_{MI}^7) A_{MI}^7 D^7

Some - thing must be done.

A $(\frac{G^6}{B})$ G^6 $Bb^{\circ 7}$ E_{MI}^9 A_{MI}^7 $D^{7(b9)}$ $(\frac{G^6}{B})$ G^6 $Bb^{\circ 7}$ E_{MI}^9

You say ee - ther and I say eye - ther. You say nee - ther and
You say laugh - ter and I say lawf - ter. You say af - ter and

A_{MI}^7 $D^{7(b9)}$ G^6 $(\frac{G^7}{B})$ G^7 $(\frac{C_{MA}^7}{E})$ F^9 $(\frac{C_{MI}^6}{E})$

I say ny - ther. Ee - ther, eye - ther, nee - ther, ny - ther!
I say awf - ter. Laugh-ter, lawf - ter, af - ter, awf - ter!

G^6 $(\frac{G^6}{D})$ E_{MI}^7 A^7 D^7 $(\frac{G^6}{B})$ G^6 $Bb^{\circ 7}$ E_{MI}^9

Let's call the whole thing off. { You like po - ta - to and
You like va - nil - la and

I like po - tah - to. You like to - ma - to and I like to - mah - to. Po -
 I like va - nel - la, You sa's - pa - ril - la and I sa's - pa - rel - la. Va -

ta - to, po - tah - to, to - ma - to, to - mah - to! } Let's call the whole thing
 nil - la, va - nel - la, choc'-late, straw-b'ry! }

off. But oh! If we call the whole thing off, then we must

part. And oh! If we ev - er part then, that might break my

heart. { So, if you like pa - ja - mas and I like pa - jah - mas,
 So, if you go for oyst - ers and I go for erst - ers,

I'll wear pa - ja - mas and give up pa - jah - mas. } For we know we
 I'll or - der oyst - ers and can - cel the erst - ers. }

need each oth - er, so we bet - ter call the call - ing off off.

Let's call the whole thing off. *(fine)*

Solo on ABC
After solos, D.S. al fine

Let's Do It (Let's Fall In Love)

(from "Paris")

Cole Porter

Freely

(Verse) $F^{9(\#5)}$ Bb^6 F^7 Bb^6 C_{MI}^7 $F^{9(\#5)}$ Bb^6 Bb^+ Bb^6

When the lit - tle Blue-bird, Who has nev - er said a word, Starts to sing: "Spring, spring,"

Bb^6 Bb^+ Bb^6 $F^{9(\#5)}$ Bb^6 F^7 Bb^6 C_{MI}^7 $F^{9(\#5)}$ Bb^6 Bb^+ Bb^6

When the lit - tle Blue-bell, In the bot - tom of the dell, Starts to ring: "Ding, ding,"

Bb^6 Bb^+ Bb^6 Eb^6 Bb/D C^7 F^9

When the lit - tle blue clerk, In the mid - dle of his work, Starts a

Bb^6/D $B^{\circ 7}$ C_{MI}^7 F^7 Bb^6 Bb^7

tune to the moon up a - bove, It is na - ture, that's all, Simp - ly

Eb^6 Eb_{MI}^6 Bb^6 $F^{9(\#5)}$

tell ing us to fall in love.

And that's why

(Medium) Bb^6 $B^{\circ 7}$ C_{MI}^7 F^7 Bb^6 Bb^7 Eb^6 Eb_{MI}^6

Birds do it, Bees do it, E - ven ed - u - cat - ed fleas do it,

D_{MI}^7 $G^{7(b9)}$ C_{MI}^7 F^7 $D^{7(\#5)}$ $G^{7(b9)}$ C^9 $F^{9(\#5)}$

Let's do it, Let's fall in love.

In Spain, the

Bb^6 $B^{\circ 7}$ C_{MI}^7 F^7 Bb^6 Bb^7 Eb^6 Eb_{MI}^6

best up - per sets do it, Lith - u - an - i - ans and Letts do it,

D_{MI}^7 $G^{7(b9)}$ C_{MI}^7 F^7 Bb^6 Eb^7 Bb^6 $D^{7(\#5)}$

Let's do it, Let's fall in love

The Dutch in

B G_{MI}^6 $(E^b)^9$ C_{MI}^7 C_{MI}^6 D_{MI}^7 F_{MI}^7 $B^b7(b9)$

old Am - ster - dam do it, Not to men - tion the Finns.

E^b6 $E^b_{MI}^7$ A^b7 D^b6 C_{MI}^7 $F^9(\#5)$

Folks in Si - am do it, Think of Si - am - ese twins. Some Ar - gen -

C B^b6 B^o7 C_{MI}^7 F^7 B^b6 B^b7 E^b7

times with-out means, do it, Peo-ple say, in Bos-ton, ev - en beans do it,

B^b6/D G_{MI}^7 C_{MI}^7 $F^7(b9)$ B^b6 $(G^7(\#5))$ C_{MI}^7 $F^9(\#5)$

Let's do it, Let's fall in love. *(fine)* Repeat for additional refrains.

Solo on ABC.

After solos, D.S. al fine

ADDITIONAL REFRAINS:

The nightingales, in the dark do it,
Larks, k-razy for a lark, do it,
Let's do it, Let's fall in love.
Canaries, caged in the house, do it,
When they're out of season, grouse do it,
Let's do it, Let's fall in love.
The most sedate barnyard fowls do it,
When a chanticleer cries,
High-browed old owls do it,
They're supposed to be wise,
Penguins in flocks, on the rocks, do it,
Even little cuckoos, in their clocks, do it,
Let's do it, Let's fall in love.

Romantic sponges, they say, do it,
Oysters, down in Oyster Bay, do it,
Let's do it, Let's fall in love.
Cold Cape Cod clams, 'gainst their wish, do it,
Even lazy Jellyfish do it,
Let's do it, Let's fall in love.
Electric eels, I might add, do it,
Though it shocks 'em I know.
Why ask if shad do it,
Waiter, bring me shadroe.
In shallow shoals, English soles do it,
Goldfish, in the privacy of bowls, do it,
Let's do it, Let's fall in love.

The dragonflies, in the reeds, do it,
Sentimental centipedes do it,
Let's do it, Let's fall in love.
Mosquitoes, heaven forbid, do it,
So does ev'ry katydid, do it,
Let's do it, Let's fall in love.
The most refined lady bugs do it,
When a gentleman calls,
Moths in your rugs, do it,
What's the use of moth balls?
Locusts in trees do it, bees do it,
Even overeducated fleas do it,
Let's do it, Let's fall in love.

The chimpanzees, in the zoos, do it,
Some courageous kangaroos do it,
Let's do it, Let's fall in love.
I'm sure giraffes, on the sly, do it,
Heavy hippopotami do it,
Let's do it, Let's fall in love.
Old sloths who hang down from twigs do it,
Though the effort is great,
Sweet guinea pigs do it,
Buy a couple and wait.
The world admits bears in pits do it,
Even pekineses in the Ritz, do it,
Let's do it, Let's fall in love.

Li'l Darlin'

Slow & Rhythmic

Neal Hefti

A (G^9) D_{MI}^7 $D_{b^9(b5)}$ G^9 C_{SUS}^9 $C^{7(b9)}$ (F_{MA}^9) A_{MI}^7 $A^{7(\#5)}$ D^9 $D^{7(b9)}$

(G^9) D_{MI}^7 $D_{b^9(b5)}$ G^9 C_{SUS}^9 $C^{7(b9)}$ (C_{MI}^7) F^{13} $F^{7(\#5)}$ (A^6)

B (E_{b^9}) B_{bMI}^6 F^6 F^9 (A^6) B_{b^6} (E_{b^9}) B_{bMI}^6 $A^{7(\#9)}$ $A_{MI}^{7(b5)}$ $D^{7(b9)}$ C

(G^9) D_{MI}^7 G^9 D_{MI}^7 F_{MI}^6 G^9 C_{SUS}^9 C^9 $A^{7(\#9)}$ A_{MI}^7 $D^{7(b9)}$

C (G^9) D_{MI}^7 $D_{b^9(b5)}$ G^9 C_{SUS}^9 $C^{7(b9)}$ (F_{MA}^9) A_{MI}^7 $A^{7(\#5)}$ D^9 $D^{7(b9)}$

(G^9) D_{MI}^7 $D_{b^9(b5)}$ G^9 C_{SUS}^9 $C^{7(b9)}$ (C_{MI}^7) F^{13} $F^{7(\#5)}$ (A^6)

D (E_{b^9}) B_{bMI}^6 F^6 F^9 (A^6) B_{b^6} (E_{b^9}) B_{bMI}^6 $A^{7(\#9)}$ $A_{MI}^{7(b5)}$ $D^{7(b9)}$ C

(G^9) D_{MI}^7 $D_{b^9(b5)}$ G^9 C_{SUS}^9 $C^{7(b9)}$ F^6 A_{MI}^7 $D^{7(b9)}$

(Solos) (As performed by Oscar Peterson)

Repeat EF for additional solos
After solos, D.C. al Coda

3. (EbMI11 Ab13) DbMA9 GbMA9 C9sus FMA9
 F6 EbMI11 DMI7 DbMA7 C9sus

rall.

Original Basie Intro:

In the original Basie version, the solo is letter E only (16 bars) with the D.C. at the end of letter E.

A Lot Of Livin' To Do

(from "Bye Bye Birdie")

Music by Charles Strouse
Lyric by Lee Adams

Medium (see note at end)

A

There are { girls } just ripe ___ for some kiss - in' ___ And I
guys

mean to kiss ___ me a few! Oh, those { girls }
guys

don't know ___ what they're miss - in', ___ I've got a lot of liv - in' ___ to

do! { And there's wine } all read - y for tast - in', ___
Siz - zlin' steaks

And there's Cad - il - lacs all shin - y and new!

Got - ta move, 'cause time ___ is a - wast - in', ___ There's

such a lot of liv - in' ___ to do! There's

B mu - sic to play, ___ plac - es to go, ___ Peo - ple to see! ___

(F_{Mi}⁷ B^{b6}) B^{b7} G⁷

Ev - 'ry - thing _____ for you and me! _____ Life's a

C C_{MA}⁷ (G⁹_{SUS}) C_{MA}⁷ (G⁹_{SUS})

ball, if on - ly you know it! _____ And it's

C_{MA}⁷ G_{Mi}⁷ C⁷ F⁶ (A⁷(^{b9}_{#5})) D_{Mi}⁷

all just wait - in' for you! You're a - live,

G⁷ E_{Mi}⁷ A⁷(^{b9}_{#5}) D_{Mi}⁷

so come on and show it! _____ There's such a lot of

Normal ending

G⁷ C⁶ (A⁷(^{b9}_{#5}) D_{Mi}⁷ G⁹)

liv - in' _____ to do! (fine) (There are)

Solo on ABC
After solos,
D.S. al fine

Original final ending

G⁷ D_{Mi}⁷ G⁷ G⁹_{SUS}

liv - in', _____ Such a lot of liv - in', _____ What a _____

G⁹_{SUS} G⁷(^{b9}) C⁶

lot of _____ liv - in' _____ to do! _____

Originally performed with a Quasi-Latin figure as follows:

(etc.) or (etc.)

Love For Sale

(from "The New Yorkers")

Cole Porter

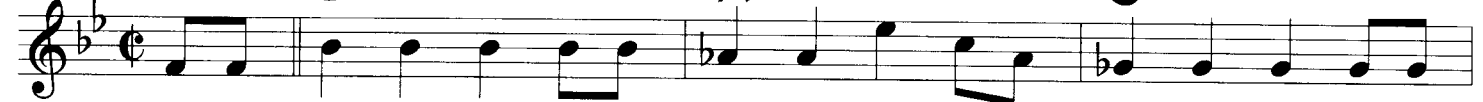
Freely

(Verse) (F⁷)

B^b6

A^b6

G^b6



When the on - ly sound in the emp - ty street is the hea - vy tread of the



hea - vy feet that be - long to a lone - some cop, I o - pen



shop. When the moon so long has been gaz - ing down on the



way - ward ways of this way - ward town that her smile be - comes a



smirk, I go to work.

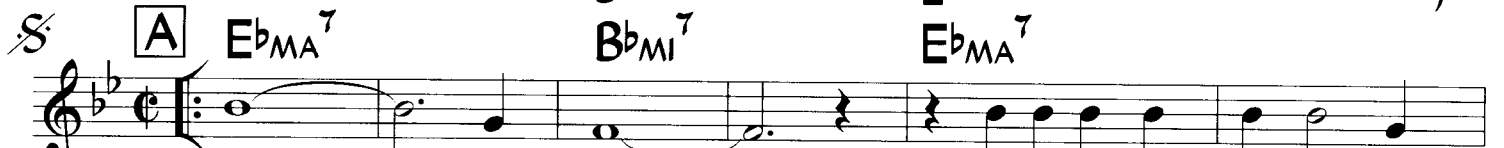
(Medium or Bright)

(E^b7)

B^b7

E^b7

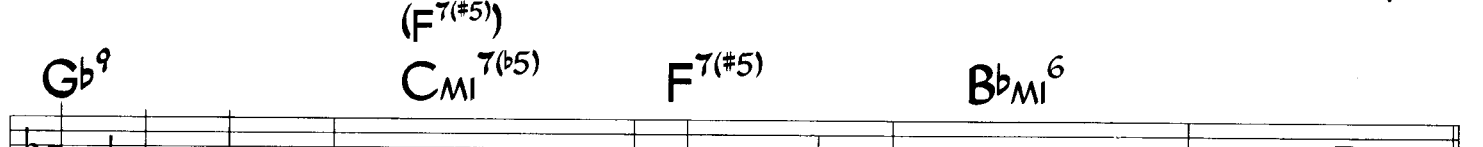
)



Love for sale, Ap - pe - tiz - ing young love for



sale. Love that's fresh and still un - spoiled, Love that's on - ly



slight - ly soiled, Love for sale.



Who will buy? Who would like to sam - ple my sup -

(B $\flat$ ⁷) B $\flat$ MA⁷ (E $\flat$ ⁹) E $\flat$ MI⁷ (D $\flat$ ⁹) D $\flat$ MA⁷ (D $\flat$ ⁷(#9))
 ply? _____ Who's pre-pared to pay the price For a trip to
 (G $\flat$ ⁹) (CMI⁷($\flat$ 5)) (B⁹(#11)) F⁷(#5) (B $\flat$ MI⁶) (E⁹)
 par - a - disē? Love _____ for sale.
 [C] (E $\flat$ MI⁷) (A $\flat$ ⁷($\flat$ 9)) (D $\flat$ MA⁹) (FMI⁷ B $\flat$ ⁷($\flat$ 9))
 Let the po - ets pipe of love In their child - ish way,
 (E $\flat$ MI⁷) (A $\flat$ ⁷($\flat$ 9)) (D $\flat$ MA⁷) (B $\flat$ MI⁷)
 I know ev - 'ry type of love Bet - ter far than they.
 (FMI⁷ B $\flat$ ⁷) (B $\flat$ ⁷($\flat$ 9)) (B $\flat$ ⁷($\flat$ 9)) (B⁹) (B $\flat$ ⁷) (E $\flat$ MI⁶)
 If you want the thrill of love I've been thru the mill of love;
 (GMI⁷($\flat$ 5)) C⁷(#5) (GMI⁷($\flat$ 5)) C⁷(#5) (F $\sharp$ MI⁷) B⁷ (FMI⁷($\flat$ 5)) B $\flat$ ⁷($\flat$ 9))
 Old love, new love, Ev - 'ry love but true love.
 [D] (E $\flat$ MA⁷) (B $\flat$ MI⁷) (E $\flat$ MA⁷)
 Love _____ for sale, _____ Ap - pe - tiz - ing young love for
 (B $\flat$ ⁷) (E $\flat$ ⁹) (B $\flat$ MA⁷) (E $\flat$ MI⁷) (A $\flat$ ⁹) (D $\flat$ ⁹)
 sale. _____ If you want to buy my wares, Fol - low me and
 (G $\flat$ ⁹) (CMI⁷($\flat$ 5)) (F⁷($\flat$ 9)) (B $\flat$ MI⁶) (B $\flat$ ⁶) (B $\flat$ ⁷)
 climb the stairs, Love _____ for sale. _____
 (fine) Solo on ABCD After solos, D.S. al fine

The ending is extended in the original sheet music.

The first 8 bars of letters A, B, and D are sometimes played with all major or all minor chords.

Love Is A Many Splendored Thing

(from "Love Is A Many Splendored Thing")

Music by Sammy Fain

Lyric by Paul Francis Webster

(As performed by Keith Jarrett)

Freely

(Verse)

Chords: (Bb7), Eb6, Bb9, Eb6, Bb9sus, Bb9, Eb6, (Bb7), Eb6, Bb9, Eb6, CM7, F7, Bb6, CM7, F7, Bb6, FM7, Bb7, FM7ten., Bb7, Bb9sus, Bb9, Bb9, FM7, Bb9sus, Bb7.

I walked a - long the streets of Hong Kong town, _____ up and
down, _____ up and down. _____ I
met a lit - tle girl in Hong Kong town, _____ And I said, "Can you
tell me, please, _____ where's that love I've nev - er found? _____ Un -
rav - el me this rid - dle what is love? What can it be?" And
in her eyes were but - ter - flies as she re - plied to me.

(Medium) *

Chords: (Eb6), EbMA7, CM7, A13(#11), D13(b9), GM7, (GM7/BbMI7), BbMI7, Eb7(b9), AbMA7, (FM6), (DM7(b5)G7(b9)), CM6/9.

Love _____ is a man - y - splen - dored thing, _____ It's the
A - pril rose that on - ly grows in the ear - ly Spring. _____ Love is

* Keith Jarrett performs this at a Bright Tempo, omitting the verse.

(F_{MI}⁷ D⁷(#9)) F_{MI}⁷/E_b F_{MI}⁶/A_b G_{SUS}⁷(b9) G⁷(b9)
 na - ture's way of giv - ing a rea - son to be liv - ing, The
 C_{MI}⁷ /B_b (D⁷/A) A_{MI}⁷ D⁹ (G_{MA}⁹ G_{SUS}⁹) B_b⁷ G¹³(b9)(#5)
 gold - en crown that makes a man a king. _____
 [B] (E_b⁶ C_{MI}⁶/B_b) C_{MI}⁷ A¹³(#11) D¹³(b9) G_{MI}⁷ (G_{MI}⁷/B_bMI⁷) B_bMI⁷ E_b⁷(b9)
 Once _____ on a high and wind - y hill, _____ In the
 A_bMA⁷ * (G_{MI}⁷ G⁷(#9)) C⁹/C⁷(b9) G_{MI}⁷ C⁷
 morn - ing mist two lov - ers kissed and the world stood still. Then your
 F_{MI}⁷ (E_b) D_{MI}⁷(b5) G⁷(b9)(#5) C⁷(b9) F¹³ A_bMI⁶ A¹³(#11) D⁷(#9)
 fin - gers touched my sil - lent heart and taught it how to sing. Yes,
 (E_b⁶ /B_b C_{MI}⁷) G⁷(#5) C⁷(#9) F_{MI}⁷ B_b⁹ (B_b⁷(b9)) E_b⁶ (F_{MI}⁷ B_b⁹ SUS)
 true love's _____ a man - y - splen - dored thing. _____ *(fine)*
 Solo on AB
 After solos, D.S. al fine

The main chords are Keith Jarrett's basic chords. The alternates are primarily the original changes.

* Originally

G_{MI}⁷ C⁹ C⁹ G_{MI}⁷ C⁷

Love Me Or Leave Me

(from "Whoopie!")

Music by Walter Donaldson

Lyric by Gus Kahn

Ballad or Medium

A

(F_{MI}^6) $(D_{MI}^{7(b5)})$ G^7 $C^{7(b9)}$ F_{MI}^6 $(D_{MI}^{7(b5)})$ (F_{MI}^6) $(D_{MI}^{7(b5)})$

Love me or leave me, or let me be lone - ly; You won't be - lieve me, and

Solos: (B_{bMI}^7) $E_{b7(b9)}$ G^7 $C^{7(b9)}$ A_{b6} F_{MI}^7 B_{b7} $E_{b7(b9)}$

I love you on - ly; I'd rath - er be lone - ly than hap - py with some - bod - y else. —

A_{b6} $G^{7(b9)}$ $C^{7(b9)}$ F_{MI}^6 $(D_{MI}^{7(b5)})$ G^7 $C^{7(b9)}$ (F_{MI}^6) $(D_{MI}^{7(b5)})$

— You might find the night-time the right time for kiss - ing; But

F_{MI}^6 $(D_{MI}^{7(b5)})$ Solos: (B_{bMI}^7) $E_{b7(b9)}$ G^7 $C^{7(b9)}$ A_{b6} F_{MI}^7

night-time is my time for just rem - i - nis - cing, Re - gret - ting, in - stead of for -

B_{b7} $E_{b7(b9)}$ A_{b6} $(G^7 \ G_{b7})$

get - ting with some - bod - y else. —

$(C_{MI}^{7(b5)})$ F^9

B

F^7 B_{bMI}^6 $F^{7(b9)}$ B_{bMI}^6 B_{bMI}^7

There'll be no - one un - less that some - one is you; —

$(B_{bMI}^{7(b5)})$ $E_{b7(b9)}$ E_{b7} A_{b6} (A_{b7}) $G_{MI}^{7(b5)}$ $C^{7(b9)}$

I in - tend — to be in - de - pen - dent - ly blue. —

(F_{MI}^6) $(D_{MI}^{7(b5)})$ G^7 $C^{7(b9)}$ F_{MI}^6 $(D_{MI}^{7(b5)})$ (F_{MI}^6) $(D_{MI}^{7(b5)})$

C

I want your love, but I don't want to bor - row, To have it to - day, and to

Solos: $(B^b_{MI})^7$ $E^b_{7(b9)}$
 G^7 $C^{7(b9)}$ A^b_6 F_{MI}^7 B^b_7 $E^b_{7(b9)}$

give back to - mor - row; For my love is your love, there's no love for no - bod - y else! ___

A^b_6 $(G_{MI})^{7(b5)}$ $C^{7(b9)}$

Love Speaks Louder Than Words

Bill Champlin, Richard Feldman
& Glenn Friedman

(As performed by Al Jarreau)

Medium Techno Pop

(Intro) E_{MI}^{11} G_{SUS}^9/E A_{SUS}^9/E 1. A/E E_{MI}^{11} 2. A_{SUS}^9/E

N.C. (A_{MI})
(synth. bass)

[A] A_{MI} G/E $F^{(add9)}/A$ $G^{(add9)}/E$

You and I, stalk-in' each oth - er, beat-in' a-round the bush. ____
Ev - 'ry time you make a pro - mise, I've been the one who waits. ____

A_{MI} G/E $F^{(add9)}/A$ $G^{(add9)}/E$

You and I, stuck in the weath - er, some-bod - y needs a push. ____
And the time's keep-in' it from us. Love nev - er comes too late. ____

A_{MI} G/E $F^{(add9)}/A$ $G^{(add9)}/E$

Ev - 'ry time you de - cide that the time is - n't right, ev - 'ry time that you hide From your
As I live and I breathe you will some - day be - lieve I'm the one that you need. Let your

A_{MI}^7 $G^{(add9)}/E$ $F^{(add9)}/A$ (chorus) $(8va b.)$ (D_{MI}^7) F_{MA}^7/A

feel - in's your lone - li - ness wins.
feel - in's for - get where you've been.

[B] G_{SUS}^9 gin. (chorus, octaves)

Let the ma - gic hap - pen, Give me half a chance. I

[C] C_{MA}^9 $B^{7(b9)}/\sharp 5$ B_{MI}^7/E E_{MI}^7

hold you now. I'll show you how I'll give you all of my Love speaks loud-er than words. ____

C_{MA}⁹ B^{7(#5)} E_{MI}¹¹ D_b^{9(#11)}

(Solo) Let — this love — keep talk — in' — (to — you. —) (chorus) I

C_{MA}⁹ B^{7(#5)} B_{MI}⁷/E E_{MI}⁷ Love speaks loud-er than words —

hold you now. — I'll show you how — I'll give you all — of my love.

C_{MA}⁹ B_{MI}^{7(#5)} F_{MA}^{9(add6)} E_{MI}¹¹⊙

Please let — me in. — Let — this love — be — gin. —

D **E_{MI}¹¹ G_{SUS}/E A_{SUS}/E A/E** 1. **E_{MI}¹¹** 2. **A/E**

(1st x only) (Optional solo on ABCD) D.S. al Coda

E **E_{MI}¹¹ G_{SUS}/E A_{SUS}/E** 1., 2., 3. **A/E** **E_{MI}¹¹** 4. **A_{SUS}/E A^(add9)/C[#]**

(1st x only) I

F **C_{MA}⁹ B^{7(#5)} B_{MI}⁷/E E_{MI}⁷**

hold you now, — I'll show you how — I'll give you all — of my Love speaks loud-er than words. —

C_{MA}⁹ B^{7(#5)} E_{MI}¹¹ D_b^{9(#11)}

(Solo) Let — this love — keep talk — in' — to you. — (Chorus) I

C_{MA}⁹ B^{7(#5)} B_{MI}⁷/E E_{MI}⁷ Love speaks loud-er than words. —

hold you now. — I'll show you how — I'll give you all — of my love.

C_{MA}⁷ B^{7(#5)} E_{MI}¹¹ A¹³

(Ad lib) Did I tell you, ba — by I am lost, — so lost — with-out your love? — (cho.) I

(Repeat & fade)

On the rhythm part letter A is written as 8 bars repeated.

Love Speaks Louder Than Words (Rhythm Section)

Medium Techno Pop

(Intro)

1. 2.

E_{MI}¹¹ **G_{SUS}/E** **A_{SUS}/E** **A/E** **E_{MI}¹¹** **A_{SUS}/E**

(synth. bass)

N.C. (A_{MI}) (drs. continue)

(synth. bass)

[A] **A_{MI}** **G/E** **F^(add 9)/A** **G^(add 9)/E** **A_{MI}**

(synth. bass)

1. **F^(add 9)/A** **G^(add 9)/E** 2. **F^(add 9)/A** **F_{MA}⁷/A**

[B]

G_{SUS}⁹ (bell synth.) (dr. fill)

(synth. bass)

[C] **C_{MA}⁹** **B^{7(#9)}** **B_{MI}⁷/E** **E_{MI}⁷**

(synth. bass)

(bell synth.) **C_{MA}⁹** **B^{7(#9)}** **E_{MI}¹¹** **D_b^{9(#11)}**

(synth. bass)

CMA^9 $B^7(\flat 9)(\sharp 5)$ Bmi^7/E EMI^7

CMA^9 $Bmi^7(\sharp 5)$ $FMA^9(add 6)$ EMI^{11}

D EMI^{11} *(like Intro)* G_{SUS}/E A_{SUS}/E A/E EMI^{11} A/E

(Optional solo on AABCD)
After solos, D.S. al Coda (with repeat)

E EMI^{11} *(like Intro)* G_{SUS}/E A_{SUS}/E A/E EMI^{11} A_{SUS}/E $A^{(add 9)}/C\sharp$

(like letter D)

F CMA^9 $B^7(\flat 9)(\sharp 5)$ Bmi^7/E EMI^7

CMA^9 $B^7(\sharp 9)$ EMI^{11} $D\flat^9(\sharp 11)$

CMA^9 $B^7(\flat 9)(\sharp 5)$ Bmi^7/E EMI^7

CMA^7 $B^7(\sharp 9)(\sharp 5)$ EMI^{11} A^{13}

(Repeat & fade)

On the main part, letter A is written without a repeat (16 bars)

Love Walked In

George Gershwin
Ira Gershwin

Freely or Medium

(Verse) $E^b_{MA}{}^7$ $E^{\circ 7}$ F_{MI} E^b G^7_D $D^b_{MI}{}^6$ $C_{MI}{}^7$ F^7 $C_{MI}{}^7$ F^7

Noth - ing seemed to mat - ter an - y more, _____

F_{MI} E^b $D_{MI}{}^{7(b5)}$ $D^b{}^{7(b5)}$ $C^{7(\#5)}$ $B^{7(b5)}$ $B^b{}^{13}$ $E^b{}^6$

Did - n't care what I was head - ed for. _____

$B^b_{MI}{}^7$ $E^b{}^7$ $A^b_{MA}{}^7$ $A^b{}^6$ $A_{MI}{}^7$ D^7 $G_{MA}{}^7$ $B^b{}^9$

Time was stand - ing still, Noth - ing count - ed till There

E^b $E^{\circ 7}$ F_{MI}/E^b $D^b{}^{13(b5)}$ F^7_C $B^b{}^{13}$ $E^b{}^6$ $F_{MI}{}^7$ $B^b{}^7$

came a knock - knock - knock - ing at the door. _____

(Medium or Ballad)

($E^b_{MA}{}^7$ $A^b_{MA}{}^7$ $G_{MI}{}^7$ C^7)
S: [A] $E^b_{MA}{}^7$ $C_{MI}{}^7$ F^7 $B^b{}^7_{sus4-3}$

Love walked right in and drove the shad-ows a - way.

($E^b_{MA}{}^7$ $A^b_{MA}{}^7$ $G_{MI}{}^7$ C^7) ($B_{MI}{}^7$ E^7)
 $E^b_{MA}{}^7$ $C_{MI}{}^7$ F^7 $B^b{}^7$

Love walked right in and brought my sun - ni - est day.

($B^b_{MI}{}^7$) ($A^b{}^6_{9(\#11)}$)
 $E^b{}^9_{sus}$ $E^b{}^7$ $A^b{}^6$ $G_{MI}{}^7$ C^7

One mag - ic mo - ment and my heart seemed to know

($E^{\circ 7}$ $F_{MI}{}^7$) ($F_{MI}{}^7$ $B^b{}^{7(b9)}$)
 $F_{MI}{}^7$ $A^b_{MI}{}^7$ $D^b{}^7$ $G_{MI}{}^7$ $C^{7(\#5)}$ $F^{7(b5)}$ F^7 $B^b{}^9_{sus}$ $B^b{}^7$

That love said "Hel - lo," Though not a word was spo - ken.

B (E^bMA⁷ A^bMA⁷ G^MI⁷ C⁷)
 E^bMA⁷ C^MI⁷ F⁷ B^b⁷_{SUS4 - 3}

One look and I for - got the gloom of the past.

(E^bMA⁷ A^bMA⁷ G^MI⁷ C⁷)
 E^bMA⁷ C^MI⁷ F⁷ (B^MI⁷ E⁷)
 B^b⁷

One look and I had found my fu - ture at last.

(B^bM⁷)
 E^b⁹_{SUS} E^b⁷ (B^b/A^b A^b A^b6 B^b/A^b A^b D^b¹³)
 A^MI^{7(b5)} D^{7(#5)}

One look and I had found a world com - plete - ly

G^MI⁷ C^{7(b9)} F^MI⁷ B^b^{7(b9)} E^b⁶ (F^MI⁷ B^b⁷)

new, When love walked in with you.

(fine)

Solo on AB
 After solos, D.S. al fine

Lover, Come Back To Me

(from "The New Moon")

Music by Sigmund Romberg
Lyric by Oscar Hammerstein II

Freely

(Verse)

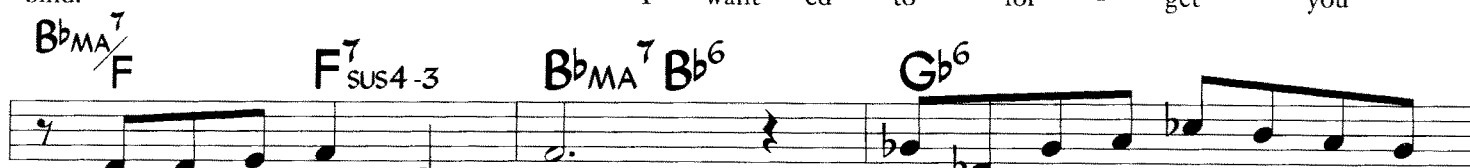


You went a - way, I let you, We broke the ties that



bind.

I want - ed to for - get you



and leave the past be - hind.

Still, the mag - ic of the night I



met you seems to stay for - ev - er in my mind.

(Bright) *



The sky was blue,

And high a - bove.

The moon was new,



And so was love.

This eag - er heart of mine was sing - ing:



"Lov - er, where can you be?"

You came at last,



Love had it's day.

That day is past,

You've gone a - way.

(E^b6)
E^b6 / G C^M7 F⁹ B^b7 E^b6 / G A^b6 A^o7

This ach-ing heart of mine is sing-ing: "Lov-er, come back to

E^b6 / B^b D^M7(b5) G⁷(b9) [B] C^M7 C^M(MA7) C^M7 C^M6 D^M7(b5) G⁷(b9)

me!" When I re-mem-ber ev-'ry lit-tle thing you used to

C^M7 D^M7(b5) G⁷ (E^bM⁷ A^b7 D^M7 G⁷) A^b7 G⁷ C^M7

do, I'm so lone-ly. Ev-'ry road I've

C^M7 D^M7(b5) G⁷(b9) C^M7 F⁹

walked a-long I've walked a-long with you, No won-der I'm so

F^M7 B^b7 [C] E^b6 D^M7(b5) G⁷(b9)

lone-ly. The sky is blue, The night is cold.

C^M7 (E^o7 G^M7(b5) C⁷(b9) F^M7)

The moon is new, But love is old. And while I'm wait-ing here, This

(D^b7 C⁷ B⁷ B^b7 E^b6 / G F[#]o7 F^M7 E^{MA}7) G^M7 C^M7 F^M7 B^b13(b9) E^b6 / G A^b6 A^o7 E^b6 (C^M7 F^M7 B^b7(b9))

heart of mine is sing-ing: "Lov-er, come back to me!" (fine) Solo on ABC

After solos, D.S. al fine

Originally written as follows: (It is almost always performed as in the chart.)

[A] E^b6 D^M7(b5) G⁷(b9)

The sky was blue, And high a-bove. (etc.)

Lucky To Be Me

(from "On The Town")

Music by Leonard Bernstein

Lyric by Betty Comden

and Adolph Green

Freely
(Verse) F_{MA}^9 Bb^9 D G/D D

I used to think it might be fun to be an - y - one else but me.

F_{MA}^9 Bb^9 D/A G/A

I thought that it would be a pleas - ant sur - prise — to wake up as a coup - le of

D_{SUS}^7 D^7 C_{MI}^7 D_{MI}^7 E_{bMA}^7 $A^{7(\#5)}$

oth - er guys; — But now that I've found you I've changed my point of view;

A_{bMA}^9 Db^9 $G^{7(b9)}$ C_{SUS}^{13} $C^{13(b9)}$

And now I would - n't give a dime to be an - y - one else but me.

(Medium)
S: A F_{MA}^7 $D^{7(b9)}$ G_{MI}^7 C^9 F_{MA}^7 C_{MI}^7 F^7 $(B_{bMA}^7 / E_{MI}^{7(b5)} A^{7(b9)})$

What a day! For - tune smiled and came my way, bring - ing love I

(C_{SUS}^9) D_{MI}^7 G^9 G_{MI}^7 C_{SUS}^9 F^6 C_{SUS}^9

nev - er thought I'd see. I'm so luck - y to be me.

F_{MA}^7 $D^{7(b9)}$ G_{MI}^7 C^9 F_{MA}^7 C_{MI}^7 F^7 $(B_{bMA}^7 / E_{MI}^{7(b5)} A^{7(b9)})$

What a night! Sud - den - ly you came in sight, look - ing just the

(C_{SUS}^9) D_{MI}^7 G^9 G_{MI}^7 C_{SUS}^9 F^6 $(Db^9) (G^{13})$

way I'd hoped you'd be. I'm so luck - y to be me.

B C_{MA}^7 A^{13} $(D_{MI}^7 \ G^9)$ D_{MI}^7 A_b^{13} $G^{13(b9)}$ $(D_b^{13(\#11)})$ C_{MA}^7 $B_b^{MI^9} E_b^9$

I am sim - ply thun - der - struck at this change in my luck.

$A_b^{MA^9}$ $F^{13(b9)}$ $B_b^{MI^7}$ $(A^{13} \ E_b^7)$ A_b^{13} G^{13} $G_b^{9(\#11)}$ C^9

Knew at once I want - ed you, nev - er dreamed you'd want me too.

C F_{MA}^7 $D^{7(b9)}$ G_{MI}^7 C^9 F_{MA}^7 C_{MI}^7 F^7 $(B_b^{MA^7} / E_{MI}^{7(b5)})$ $E_{MI}^{7(b5)}$ $A^{7(\#5)}$

I'm so proud you chose me from all the crowd. There's no oth - er

Original ending

D_{MI}^7 G^{13} G_{MI}^7 C^9_{SUS}

{ guy } I'd rath - er be. I could laugh out loud, I'm so luck - y to be
gal

Optional shorter ending

F^6 $(G_{MI}^7 C^9_{SUS})$ G^{13} G_{MI}^7 C^9_{SUS} F^6 $(G_{MI}^7 C^9_{SUS})$

me. **(fine)** Solo on ABC be. I'm so luck - y to be me. **(fine)** Solo on ABC
After solos, D.S. al fine After solos, D.S. al fine

Some versions use the optional shorter ending each time.
The original ending is correctly used each time.

Bridge (letter B) is originally written:

B C_{MA}^7 D_{MI}^7 G^7 C_{MA}^7 C^6

I am sim - ply thun - der - struck at this change in my luck.

$A_b^{MA^7}$ $B_b^{MI^7}$ E_b^7 C^7

Knew at once I want - ed you nev - er dreamed you'd want me too.

Lullaby Of Broadway

(from "Gold Diggers of 1935")

Music by Harry Warren

Lyric by Al Dubin

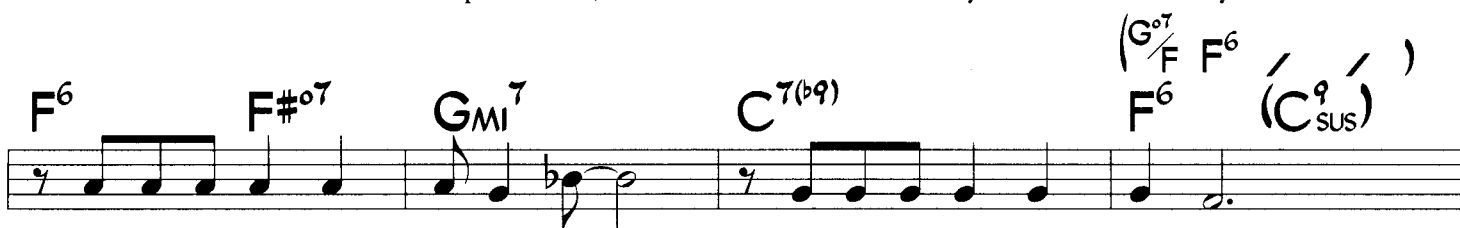
Medium



Come on a-long and lis-ten to — the lul-la-by of Broad-way.



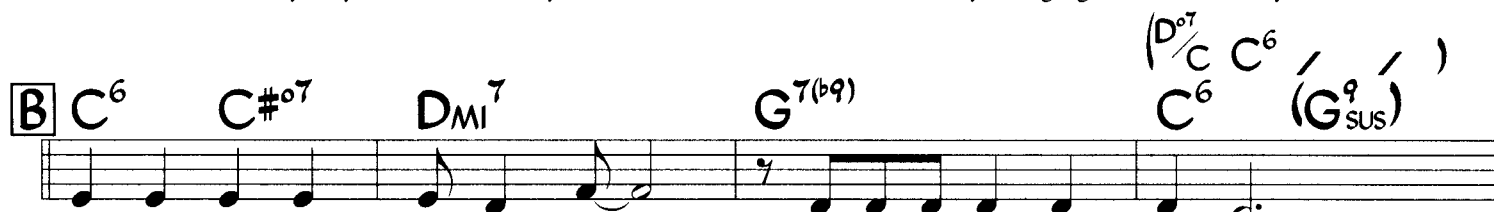
The hip hoo-ray and bal-ly-hoo, — the lul-la-by of Broad-way,
 The hi-de-ho and boop-a-doo, — the lul-la-by of Broad-way.



The rum-ble of the sub-way train, — The rat-tle of the tax-is.
 The band be-gins to go to town — and ev-'ry-one goes cra-zy.



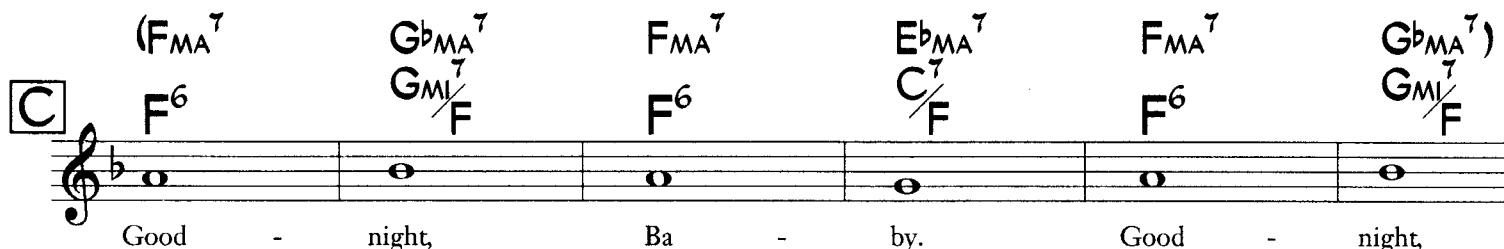
The daf-fy-dils who en-ter-tain — at An-ge-lo's and Max-ie's. When a
 You rock-a-bye your ba-by 'round — 'till ev-'ry-thing gets ha-zy. "Hush-a-



Broad-way ba-by says "Good-night," — It's ear-ly in the morn-ing.
 bye, I'll buy you this and that," — You hear a dad-dy say-ing.



Man-hat-tan ba-bies don't sleep tight — un-til the dawn.
 And ba-by goes home to her flat — to sleep all day.



Good - night, Ba - by. Good - night,

(G⁹) F⁶ C^{7(b9)} F⁶ (C⁹_{SUS}) F⁶ (F_{MA}⁷) G^b_{MA}⁷ F_{MA}⁷ E^b_{MA}⁷
 F⁶ C^{7(b9)} F⁶ (C⁹_{SUS}) F⁶ G^b_{MA}⁷ G_{MI}⁷/F F⁶ C⁷/F

Milk-man's on his way. Sleep tight, Ba - by.

(F_{MA}⁷) F⁶ G^b_{MA}⁷ G_{MI}⁷/F Till cue (G⁹) F⁶ C^{7(b9)} F⁶ G⁷

Sleep tight, Let's call it a day. Hey! —

Solo on ABC

After solos, D.S. al Last x ending

Last x, on cue (F_{MA}⁷ G_{MI}⁷ A^b_{MI}⁷ A_{MI}⁷) F⁶ A^b_{MI}⁷ D^b⁷ G_{MI}⁷ C⁷ A_{MI}⁷ D_{MI}⁷

Let's call it a day! Lis - ten to the lul - la - by of

* D^b⁹ C¹³ F⁶

Old Broad - way. —

* The ending is sometimes extended:

D^b⁹ C¹³ F⁶

Old Broad - way. —

The Man I Love

(from "Lady, Be Good")

George Gershwin
Ira Gershwin

Freely (*E^b6* / *B^b*)
(Verse) *E^b* *B^b9_{SUS}* *B^b7* *E^b6* / *B^b* *E^b+* / *G* *B^b9_{SUS}* *A^b6* *B^b9*)



When the mel - low moon be - gins to beam, Ev - 'ry night I dream a lit - tle dream,

E^b+ / *G* *C*7(*b9*) *F*M⁷ *B^b9_{SUS}* *A^b9(*b5*)* *G*M⁷ *C*7(*b9*) *F*9 / *B^b9_{SUS}* *B^b7(*b9*)*



And of course Prince Charm - ing is the theme, The he for me. Al -

E^b *B^b7* / *F* *G*M⁷ *A*M⁷7(*b5*) *D*7(*b9*)



though I re - a - lize as well as you, It is sel - dom that a dream comes true,

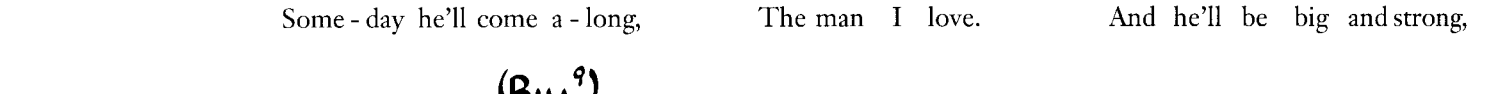
B^b6 / *F* *F*7(*b9*) *B^b6* / *F* *B^b7* / *F* *F*M⁷ *B^b7*



to me it's clear That he'll ap - pear.

(Ballad)*

[A] *E^b6*9 *E^bM⁷* (*B^bM⁷9*) *G*M⁷7(*b5*) / *D^b*



Some - day he'll come a - long, The man I love. And he'll be big and strong,

*C*7(*b9*) (*B^bM⁷9*) *F*M⁷7(*b5*) *B^b7*(13) (*A^b7*)



The man I love, And when he comes my way, I'll do my best to

(*E^bM⁷* *C*M⁷ *F*M⁹ *B^b7*(13)) *G*7(#5) *C*9 *F*9(#5) *B^b9*(13) *E^b6*9



make him stay. He'll look at me and smile,

$E^b_{MI} 7$
 $(B^b_{MI} 9)$
 $G_{MI} 7(b5)$
 D^b
 $C 7(b9)$

I'll un - der-stand. And in a lit - tle while He'll take my hand.

$(B_{MA} 9)$
 $F_{MI} 7(b5)$
 $B^b 7(13)$
 $E^b 6$
 $(D^b 9)$
 $A^b 9$
 $E^b 6$
 $D 7(b9)$
 $G 7(b9)$

And though it seems ab-surd, I know we both won't say a word.

B
 $C_{MI} 6$
 $(C_{MI} 7)$
 $(A_{MI} 7(b5))$
 $D 7(\#5)$
 $(A^b 9)$
 $G 7(b9)$
 $C_{MI} 6$
 $G 7(b9)$

May - be I shall meet him Sun - day, may - be Mon - day, may - be not.

$(C_{MI} 7)$
 B^b
 $A_{MI} 7(b5)$
 $A^b 9$
 $G_{MI} 7$
 $C 7(b9)$
 $C_{MI} 6$
 $(A_{MI} 7(b5))$
 $D 7(\#5)$
 $G 7(b9)$
 $C_{MI} 9$
 $G^b 9$
 $F_{MI} 9$
 $B^b 7(b9)$

Still I'm sure to meet him one day, May - be Tues - day will be my good news day.

C
 $E^b 6/9$
 $E^b_{MI} 7$
 $(B^b_{MI} 9)$
 $G_{MI} 7(b5)$
 D^b

We'll build a lit - tle home, Just meant for two, From which I'll nev - er roam.

$C 7(b9)$
 $(B_{MA} 9)$
 $F_{MI} 7(b5)$
 $B^b 9(13)$

Who would, would you? And so all else a - bove, I'm wait - ing for the

$E^b 6$
 $(C_{MI} 7)$
 $A^b 9$
 $F_{MI} 7$
 $E^b 6$
 $(C 7(b9))$
 $F 9$
 $B^b 7(b9)$

man I love. *(fine)*

Solo on ABC
After solos, D.S. al fine

The Man That Got Away

(from "A Star Is Born")

Music by Harold Arlen

Lyric by Ira Gershwin

Slow, but rhythmic

(B^b9)

F⁶9

(C⁷) [A] F⁶9

∕

G^M7 C⁷



The night is bit-ter, The stars have lost their glit-ter, The winds grow cold-er And

(G^M7 B^b9 B⁹ C⁷)

F⁶9

(E^b9)

F⁶9

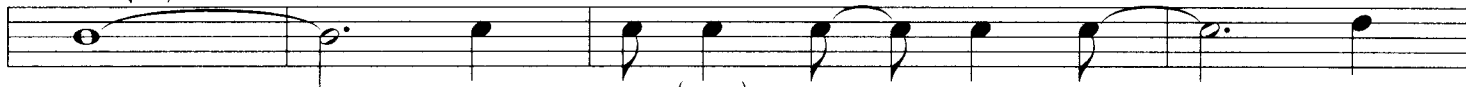


sud - den - ly you're old - er, And all be - cause of the { man gal } that got a -

D⁷(b9)

G^M7

C¹³



way. No more { his her } ea - ger call; The

(A^M7(b5))

F⁹

D⁷(b9)

G^M7

C¹³



writ-ing's on the wall, The dreams you dreamed have all gone a -

(A⁷(#5))

D⁷(b9)

G^M9

C¹³(b9)

)

(B^b9)

)

F⁶9

C⁷

[B] F⁶9

∕



stray. The { man gal } that won you Has run off and un-done you. That

(F⁶9)

G^M7

C⁷

G^M7

B^b9

B⁹

C⁷)

C⁹

F⁶9

(B^bMA⁷)



great be - gin - ning Has seen the fin - al in - ning. Don't know what hap-pened, It's

(E^b9)

F⁶9

D^M7

B^M7

E⁷(b9)

A^M7

D⁷(b9)

G^M7



all a cra - zy game! No more that all - time thrill

C⁹

F⁶9

(E^b9)

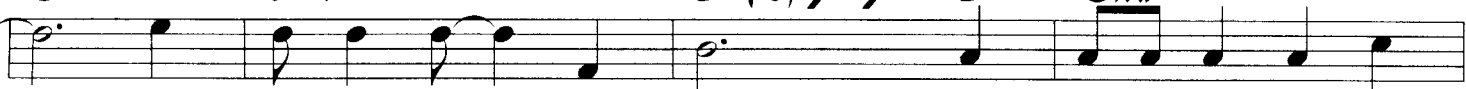
D⁷(#5)

D⁷(b9)

D⁷(b9)

G^M9

(A^M7)



For you've been through the mill, And nev - er a new love

(B^bMA⁷)
GMI⁹ C^{7(b9)}SUS F^{6/9} (E^b⁹) F^{6/9} break (optional)----- C D^{7(b9)}(#5) (A^{7(b9)}(#5))

will be the same. Good rid - dance? Good - bye! Ev - 'ry

D^{7(b9)}(#5) G⁹ C⁷ F^{6/9} 3

trick of { his } you're on - to; But fools _____ will be
hers }

(F⁶/C B^b⁶ A^{MI}⁷ F⁶) (G^{MI}⁹ C^{7(b9)}(#5))

F^{6/9} A^bMI⁷ D^b⁹ C⁹ D F^{6/9}

fools And where's { he } gone to? The road gets rough-er, It's
she }

(B^b⁹ F^{6/9} F^{6/9} G^{MI}⁷ C⁷ B^b⁹ B⁹ C⁷ C⁹)

lone - li - er and tough-er. With hope you burn up, To - mor - row { he } may turn up. There's
she }

(B^bMA⁷ E^b⁹ D^{MI}⁷ B^{MI}⁷ E^{7(b9)} A^{MI}⁷ D^{7(b9)}(#5))

F^{6/9} %

just no let - up The live - long night and day! _____ Ev - er

(G^{MI}⁷ B^b⁶ G[#]^{o7} B^{o7} F⁶/A F⁶/C F⁶)

since this world be - gan _____ There is noth - ing sad - der than _____ A

G^{MI}⁷ C⁹SUS F⁶ C⁷ Head & Solos

{ one man wom-an } look-ing for the { man } that got a - way. _____
lost, lost los - er } gal }

Optional final ending

C⁷ (F^{MA}⁷ G^{MI}⁷ C⁷ C⁷ G^{MI}⁷ C^{7(b9)}(#5)) F^{6/9} B^b¹³ F^{6/9}

The man _____ that _____ got _____ a - way. _____

Meditation

Music by Antonio Carlos Jobim

(Meditação) Portuguese Lyric by Newton Mendonca

English lyric by Norman Gimbel

Bossa Nova

(Intro) (CMA⁷ F#MI^{7(b5)} B⁷ B^{7(b9)} B^{7(b9)} B^bMA⁷ (A⁷ A^{7(b9)} A^{7(b9)})

(instrumental or vocal "scat")

DMI^{7(b5)} (D^bMA⁷ G^{7(b9)} G⁷) CMA⁷ G^{9(#5)}

A CMA⁷ (C^{o7} B⁷SUS B⁷ %)

In _____ my lone - li - ness _____ When you're
Though _____ you're far _____ a - way _____ I have

CMA⁷ EMI⁷ A^{7(#5)}

gone and I'm all by my - self and I _____ need your _____ ca - res, _____
on - ly to close _____ my eyes and you _____ are back _____ to stay. _____

DMI⁷ FMI⁶ (B^{b9})

I _____ just think _____ of you, _____ and the
I _____ just close _____ my eyes, _____ and the

EMI⁷ A^{7(#5)} DMI⁷ G^{9(#5)}

thought of you hold - ing me near _____ makes my lone - li - ness soon dis - ap - pear.
sad - ness that miss - ing you brings _____ soon is gone and this heart of mine sings.

B F^{6/9} (B^{b9} FMI^{6/9} % %)

Yes, _____ I love _____ you so, _____ and that _____

EMI⁷ E^bo⁷ DMI⁷ G^{9(#5)}

_____ for me _____ is all _____ I need _____ to know. _____

C C_{MA}^7 $(C^{\circ 7} B_{SUS}^7)$ B^7 $\frac{7}{8}$)

I _____ will wait _____ for you _____ 'til the

C_{MA}^7 E_{MI}^7 $A^{7(\#5)}$

sun falls from out of the sky for what _____ else can _____ I do? _____

D_{MI}^7 F_{MI}^6 $(B^{\flat 9})$

I _____ will wait _____ for you, _____ Me - di -

E_{MI}^7 $A^{7(\flat 9)}$ D_{MI}^7 $G^{13(\flat 9)}$ $C^{\flat 9}$ $(G^{9(\#5)})$

ta - ting how sweet _____ life will be _____ when you come _____ back to me. **(fine)** Solo on AABC
After solos, D.S. al fine
or take Optional Tag

(Optional Tag)

$(C_{MA}^7 F_{\#MI}^{7(\flat 5)})$ B^7 $B_{SUS}^{7(\flat 9)}$ $B^{7(\flat 9)}$ $B^{\flat MA}^7$ $(A^7 A_{SUS}^{7(\flat 9)} A^{7(\flat 9)})$

(instrumental or vocal "scat")

$D_{MI}^{7(\flat 5)}$ $(D_{MA}^{\flat 7} G_{SUS}^{7(\flat 9)} G^7)$ C_{MA}^7 $G^{9(\#5)}$

Portuguese lyric:

Quem acreditou
No amor, no sorriso, na flor
Então sonhou, sonhou...
E perdeu a paz
O amor, o sorriso e a flor
Se transformam depressa demais
Quem, no coração
Abrigou a tristeza de ver
Tudo isto se perder
E, na solidão
Procurou um caminho e seguiu
Já descrente de um dia feliz

Quem chorou, chorou
E tanto que seu pranto já secou

Quem depois voltou
Ao amor, ao sorriso e á flor
Então, tudo encontrou
Pois, a própria dor
Revelou o caminho do amor
E a tristeza acabou

Minute By Minute

Music by Michael McDonald
 Lyric by Michael McDonald and Lester Abrams
 (As performed by the Doobie Brothers)

Medium

(Intro) N.C. (pn.)

A CMA7 (etc.)

Hey, — don't wor - ry, — I've been lied — to.
 You — would stay just to — watch me, dar lin',

I've — been there man - y — times be - fore. — Girl, don't you
 wilt — a - way on — lies from you. — Can't stop the

wor - ry. — I know where I stand. — I don't need — this
 hab - it of liv - in' on the run. — Take it all — for

love. — I don't need your hand. — I know I — could
 grant - ed like you're the on - ly one. — Liv - in' on — my

turn, blink, and you'd be gone. Then I must be — pre -
 own, some - how that sounds nice. You think I'm — your

pared — an - y time to car - ry on. — But —
 fool. — Well, you may just be right. — 'Cause —

B FMA9 G13sus (solo vocal)

min-ute by min-ute by min-ute by min-ute I keep hold-in' on. —

Chords: CMA^7 G^9_{SUS} BMI^7 Bb^7 AMI^7 FMA^9 G^{13}_{SUS}

(solo vocal)

Min-ute by min-ute by min-ute by min-ute I keep hold-in' on

Chords: CMA^7 G^9_{SUS} CMA^7 G^9_{SUS} 1. CMA^7 G^9_{SUS} CMA^7 G^9_{SUS} 2. CMA^7 G^9_{SUS} BMI^7 Bb^7 AMI^7

I keep hold - in'

Chords: DMI^7 C/E F $F\#^o7$ C/G $G\#^o7$ AMI G/B AMI/C $C\#^o7$ DMI^7 C/E

on.

Chords: F $F\#^o7$ C/G $G\#^o7$ AMI G/B AMI/C $C\#^o7$ N.C.

Chords: EMI^7 CMA^9

Call my name _____ and I'll be gone. _____ You'll reach out and

Chords: CMA^9 EMI^7/A AMI^7 EMI^7/A AMI^7

I won't be _____ there. Just my luck, you'll re - al - ize _____

Chords: AMI^9/D

you should spend your life with some - one, you could spend your

Chords: AMI^9/D CMA^9 D^9_{SUS} (solo vocal)

life with some - one. Min-ute by min-ute by min-ute by min-ute I keep hold - in'

Chords: GMA^7 D^9_{SUS} GMA^7 D^9_{SUS} GMA^7 D^9_{SUS} $F\#MI^7$ F^7 EMI^7

on.

(Vamp & fade)

The recorded version of this song has a longer Intro.

Chords on this main part are simplified. Chords on the rhythm part are more detailed.

Minute By Minute (Rhythm Section)

Medium

(Intro)

Intro (12/8 time signature). Treble clef: (pn.) G^9_{SUS} . Bass clef: (bs.). Chords: CMA^7 G^9_{SUS} CMA^7 G^9_{SUS} CMA^7 G^9_{SUS} CMA^7 G^9_{SUS} .

Chords: CMA^7 G^9_{SUS} CMA^7 G^9_{SUS} CMA^7 F/C (G). A "fill" bracket is shown above the final measure.

A (etc.). Chords: CMA^7 G^9_{SUS} CMA^7 G^9_{SUS} CMA^7 G^9_{SUS} CMA^7 G^9_{SUS} . The section ends with a double bar line and a repeat sign.

Chords: F^{13}_{SUS} F^{13} A_{MI}^7/G . The section ends with a double bar line and a repeat sign.

Chords: G^9_{SUS} $G^b^{13}_{SUS}$ F^{13}_{SUS} F^{13} . The section ends with a double bar line and a repeat sign.

Chords: A_{MI}^7/G G^9_{SUS} G^b^+ FMA^9 F^6 FMA^9 F^6 . The section ends with a double bar line and a repeat sign.

Chords: G^{13}_{SUS} CMA^7 G^9_{SUS} CMA^7 G^9_{SUS} CMA^7 G^9_{SUS} B_{MI}^7 B^b^7 A_{MI}^7 . The section ends with a double bar line and a repeat sign.

$F_{MA}^9 F^6$ $F_{MA}^9 F^6$ G_{SUS}^{13} C_{MA}^7 G_{SUS}^9 C_{MA}^7 G_{SUS}^9

1. C_{MA}^7 G_{SUS}^9 C_{MA}^7 G_{SUS}^9 (fill) 2. C_{MA}^7 G_{SUS}^9 B_{MI}^7 B^b7 A_{MI}^7

C

D_{MI}^7 C/E F $F^{\#o7}$ C/G $G^{\#o7}$ A_{MI} G/B A_{MI}/C $C^{\#o7}$ D_{MI}^7 C/E

(pn. 8va b. w/ bs. loco) (pn. loco, bs. 8va)

F $F^{\#o7}$ C/G $G^{\#o7}$ A_{MI} G/B A_{MI}/C $C^{\#o7}$ N.C.

D

E_{MI}^7 C_{MA}^9

(bs.) (etc.)

E_{MI}^7/A A_{MI}^7 A_{MI}^9/D

E

C_{MA}^9 C^6 C_{MA}^9 C^6 D_{SUS}^{13}

G_{MA}^7 D_{SUS}^9 G_{MA}^7 D_{SUS}^9 G_{MA}^7 D_{SUS}^9 $F^{\#MI}7$ F^7 E_{MI}^7

(Vamp & fade)

The recorded version of this song has a longer Intro.

Miss Otis Regrets (She's Unable To Lunch Today)

(from "Hi Diddle Diddle")

Cole Porter

Ballad or Medium *

(Bb⁷) **A** Eb^{MA}⁷ (C^{MI}⁷) F^{MI}⁷ Bb⁷ Eb⁶

Miss ___ Ot - is re - grets she's un - a - ble to lunch to - day,

F^{MI}⁷ Bb⁷ Eb^{MA}⁷ (F^{MI}⁷) G^{MI}⁷ C⁷(#5)

Ma - dam, ___ Miss Ot - is re - grets she's un - a - ble to lunch to

F^{MI}⁷ Bb⁷ (Eb⁹_{SUS}) Eb^{MA}⁷ Bb^{MI}⁷ Eb⁷

day. ___ She is sor - ry to be de - layed, But last

Ab^{MA}⁷ (G^{MI}⁷ Bb⁹_{SUS} Eb^{MA}⁷ Eb⁷ D^b⁹ Ab⁶)

eve - ning down at Lov - er's Lane she strayed, Ma - dam, ___ Miss

Eb^{MA}⁷ C^{MI}⁷ F^{MI}⁹ (D^b⁹) Bb⁷ Eb F^{MI}⁷ Bb⁷

Ot - is re - grets she's un - a - ble to lunch to - day. ___ When she

B Eb^{MA}⁷ (C^{MI}⁷) F^{MI}⁷ Bb⁷ Eb⁶

woke up and found that her and dream of love was gone,
mob came and got her and dragged her from the jail,

F^{MI}⁷ Bb⁷ Eb^{MA}⁷ (F^{MI}⁷) G^{MI}⁷ C⁷(#5)

Ma - dam, ___ She ran to the man who had led her so far a -
Ma - dam, ___ They strung her up - on the old wil - low a - cross the

F^{MI}⁷ Bb⁷ (Eb⁹_{SUS}) Eb^{MA}⁷

stray, ___ And from the un - der her vel - vet
way, ___ And the mo - ment be - fore she

gown died She lift - ed up her love - ly head and

down. Ma - dam, Miss Ot - is re - grets she's un -
 cried, Ma - dam, "Miss Ot - is re - grets she's un -

a - ble to lunch to - day. When the
 a - ble to lunch to - day."

Solo on B

* Often performed out of tempo throughout.

Moondance

Medium, Jazz Feel

Van Morrison

(Intro) A_{MI}^7 B_{MI}^7/E A_{MI}^7 B_{MI}^7/E (sample bass) (etc.)

1. Well, it's a

[A] A_{MI}^7 B_{MI}^7/E A_{MI}^7 B_{MI}^7/E (etc.)

(1., 3.) mar-vel-ous night _ for a Moon - dance With the stars up a - bove in your eyes, _ A fan -
(2.) wan-na make love _ to you to - night, I can't wait till the morn-ing has come. _ And I

A_{MI}^7 B_{MI}^7/E % % %

tab - ul-ous night _ to make ro - mance 'Neath the cov-er of Oc - to-ber skies. _ And all the
know now the time _ it is just _ right And straight in - to my arms _ you will run. _ And when you

A_{MI}^7 B_{MI}^7/E % % %

leaves on the trees _ are fall - ing To the sound of the breez-es that blow. _ And I'm
come my _ heart will be wait - ing To make sure that you're nev - er a - lone. _ There and

A_{MI}^7 B_{MI}^7/E % 3 % 3 A_{MI}^7

try-ing to please _ to the call - ing Of your heart-strings that play soft and low. And all the
then all my dreams _ will come true, _ dear, There and then I will make you my own. And ev - 'ry

[B] D_{MI}^7 A_{MI}^7 $D_{MI}^7 (E^7(\#5))$ A_{MI}^7

night's _ mag - ic seems to whis - per and hush, _ And all the
time _ I touch _ you you just trem - ble in - side, _ And I

D_{MI}^7 A_{MI}^7 D_{MI}^7 $E^7(\#5)$ A_{MI}^7

soft _ moon - light seems to shine in your blush. Can I
know how much I want _ you that my love I can't hide. Can I
(tutti) (tutti, octaves)

C

— just have — one more — Moon-dance — with you, — my love? — Can I —

(tutti, octaves)

Chords: A_{MI}^7 D A_{MI}^7 D A_{MI}^7 D A_{MI}^7 D A_{MI}^7

— just make — some more — ro-mance — with you, — my love? —

2. Well, I
3. It's a
Last x. One more Moon-

Chords: (A_{MI}^7) D A_{MI}^7 D A_{MI}^7 D A_{MI}^7 $E^7(\#9)$

Solo on ABC (after 2nd verse)
After solos, D.S. al Coda

A_{MI}^7 (like) B_{MI}^7
(ad lib vocal, sample) E

dance with you in the moon - light on a

A_{MI}^7 B_{MI}^7 A_{MI}^7 B_{MI}^7 E

1., opt. Till cue 2., opt. On cue

mag - ic night (etc., ad lib vocal) Can

I — just have — one more — Moon-dance — with you, my — love? —
(I — just make — some more — ro - mance — with you, my — love? —)

Chords: A_{MI} G F E_{MI} D MI ($E^7(\#9)$) A_{MI}^7

(bass) (optional)

The More I See You

(from "Diamond Horseshoe")

Music by Harry Warren

Lyric by Mack Gordon

Freely

(Verse)

Chords: (Bb^7) Eb^6 F^9 $Bb^9(\#5)$ Eb^6 $E^{\circ 7}$

Each time I look at you is like the first time, _____ Each time you're

Chords: F_{MI}^7 Bb^9_{SUS} Eb_{MA}^7 (Bb^{13}) Eb^6 $A_{MI}^7(b5)$ $D^7(b9)$

near me, _____ the thrill is new. And there is noth-ing that I would-n't

Chords: G_{SUS4-3} $G^{\# \circ 7}$ A_{MI}^7 D^9_{SUS} (D^9) G^7 C^7 F^7 Bb^7

do for _____ the rare de - light of _____ the sight of you. For; _____

(Med. Ballad or Medium)

A

Chords: Bb^7 (Bb^9_{SUS4-3}) Eb^6 F_{MI}^7 $Eb^6_{/G}$ $C^7(b9)$ F_{MI}^7 Bb^7 (Bb^7_{SUS4-3})

The more I see you, _____ The more I want you. _____ Some-how this

Chords: Eb^6 (Ab^9) F_{MI}^7 $Eb^6_{/G}$ G_{MI}^7 $C^7(b9)$ F_{MI}^7 Bb^7

feel - ing _____ just grows and grows. With ev - 'ry

Chords: (Gb^9) Eb_{MI}^7 (Bb^7/D) G_{MI}^7 (Bb^9) $D_{MI}^7(add6)$ G_{MI}^7 C_{MA}^7 $(F_{MI}^7(b5))$ $Bb^7(\#5)$ $Bb^7(\#5)$

sigh I be - come more mad a - bout you, _____ more lost with -

Chords: (Eb_{MI}) Eb_{MI}^7 $/D^b$ F^9 C_{MI}^7 F^9 Bb^9_{SUS} Bb^7 (Bb^9_{SUS4-3})

out you, _____ And so it goes. Can you im -

C E_b^6 (A_b^9 F_{MI}^7 G_{MI}^7 E_b^6/G) $C^{7(b9)}$ F_{MI}^7 B_b^7 ($B_b^7_{SUS4-3}$)

a - gine how much I'll love you, The more I

E_b^6 (A_b^9 F_{MI}^7 G_{MI}^7 E_b^6/G) C_{MI}^7 B_{MI}^7 $B_b^9(\#5)$ $B_b_{MI}^9$ E_b^9

see you as years go by? I know the

D $A_b_{MA}^7$ D_b^9 G_{MI}^7 ($A_b_{MI}^9$ D_b^9 C_{MI}^7 F^7)

on - ly one for me can on - ly be you. My arms won't

(G_{MI}^7 $C^{7(b9)}$ F_{MI}^7 $B_b^9_{SUS4-3}$) E_b^6/B_b $B_b^9_{SUS}$ B_b^9 E_b^6 F_{MI}^7 $B_b^9_{SUS4-3}$

free you, my heart won't try. *(fine)* The more I

Solo on ABCD
After solos, D.S. al fine

Mountain Greenery

(from "Garrick Gaities")

Music by Richard Rodgers

Lyric by Lorenz Hart

Medium or Freely

(B $\flat$)

(Verse) *C⁶ (C⁹) F⁶ D MI ⁷ G⁷ C⁶ E MI ⁷ A MI ⁷ D⁷

On the first of May
Sim - ple cook - ing means

It is mov - ing day.
More than French cui - sines.

Spring is here so blow your job,
I've a ban - quet planned which is

G MA ⁷ C MA ⁷ F $\sharp\text{MI}$ ^{7(b5)} B^{7(b9)} G⁶ (G⁹) C⁶ (F) A MI ⁷ D⁷ G⁶

Throw your job a - way.
sand - wich - es and beans.

Now's the time to trust
Cof - fee's just as grand

To your wan - der - lust.
With a lit - tle sand.

B MI ⁷ E⁷ A MI ⁷ rit. G⁶ E MI ⁷ D MI ⁷ G⁷

In the cit - y's dust you wait,
Eat and you'll grow fat - ter, boy,

Must you wait?
S'mat - ter, boy?

Just you wait!
At - ta boy!

(Medium or Bright)

S: [A] C⁶ A MI ⁷ D MI ⁷ G⁷ C⁶ A MI ⁷ D MI ⁷ G⁷

In a moun - tain green - er - y, Where God paints the scen - er - y,

C⁶ A MI ⁷ D⁷ (G⁷ A MI ⁷ B $\flat$ ⁷ G⁷) E MI ⁷ A⁷ D MI ⁷ G⁷

Just two craz - y peo - ple to - geth - er.

C⁶ A MI ⁷ D MI ⁷ G⁷ C⁶ A MI ⁷ D MI ⁷ G⁷

{ While you love your lov - er, let Blue skies be your cov - er - let,
{ How we love se - ques - ter - ing Where no pests are pest - er - ing,

C⁶ A MI ⁷ D⁷ G⁷ G MI ⁷ C⁷

When it rains we'll laugh — at the weath - er.
No dear ma - ma holds — us in teth - er!

And if you're good —
Mos - qui - toes here —

[B] F⁶ G MI ⁷ C⁷ F⁶ B $\flat$ ⁹

I'll search for wood,
Won't bite you, dear.

So you can cook —
I'll let them sting —

* In this chart the verse is written as performed by Ella Fitzgerald (and others).
It was originally written as follows:

Mr. Lucky

(from "Mr. Lucky")

Music by Henry Mancini
Lyric by Jay Livingston & Ray Evans

Medium (or Bright)

They call us luck - y, you and I, luck - y

girl, luck - y guy. When you take my hand or

touch my cheek I know I'm on a life - time luck - y

streak. A luck - y rain - bow lights the sky

When we kiss when we sigh. He: They
She: They

say I'm luck - y, mis - ter luck - y guy and
say you're luck - y, mis - ter luck - y guy but

you're the rea - son why.
dar - ling, so am I.

My Funny Valentine

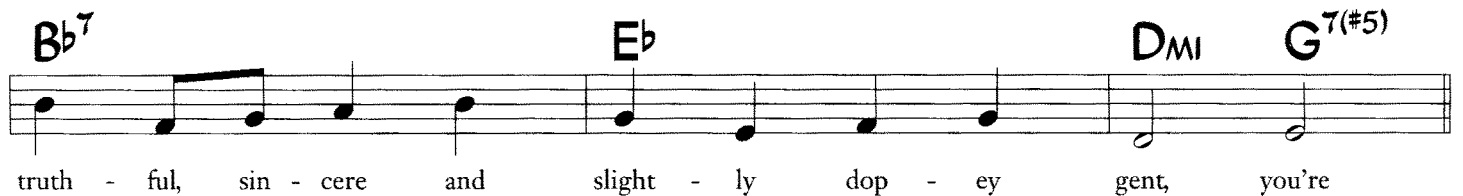
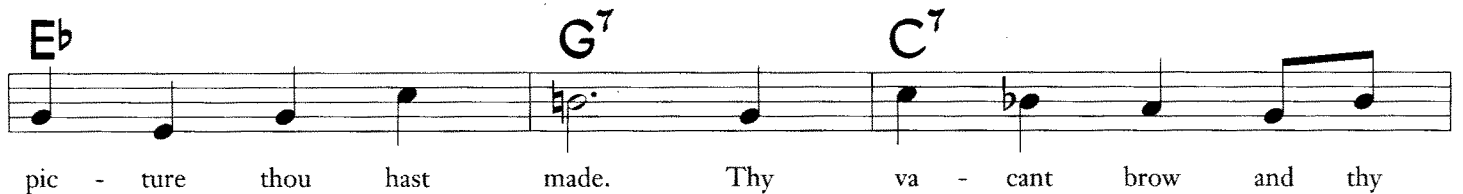
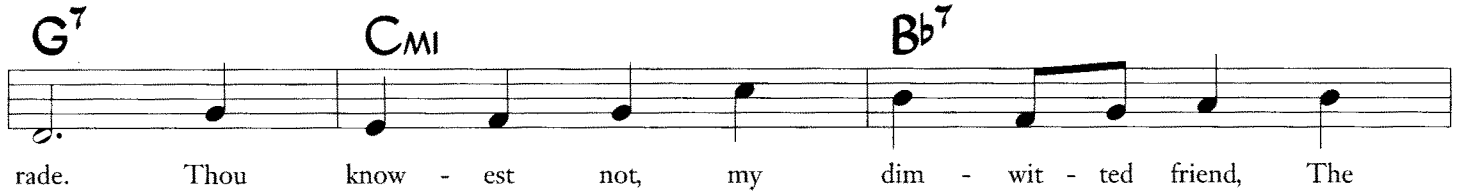
(from "Babes In Arms")

Music by Richard Rodgers

Lyric by Lorenz Hart

Freely

(Verse)



*(Ballad or Medium)

(CMI^{6/9})

DMI^{7(b5)}
Ab

G^{7(b9)}

CMI⁹

F⁹)



(EbMI⁹)

AbMA⁷ (GMI⁷)

FMI⁷ (Eb)

DMI^{7(b5)}

G^{7(b9)}



(CMI^{6/9})

DMI^{7(b5)}
Ab

G^{7(b9)}

CMI⁹

F⁹)

CMI

CMI(MA7)

CMI⁷

CMI⁶



*This tune has been performed in many styles and tempos, and with many different chord progressions.

$A^b_{MA}{}^7(G_{MI}{}^7)$ $(A_{MI}{}^7 D^{7(b9)})$ $G_{MI}{}^7 C^{7(b9)}$ $F^{\#}_{MI}{}^9 B^9$ $F_{MI}{}^9 B^b{}^{7(b9)}$
 $F_{MI}{}^7$ $F_{MI}{}^{7(b5)}$ $B^b{}^7_{SUS} B^b{}^{7(b9)}$

Yet you're my fav - 'rite work of art. _____ Is your

$(F_{MI}{}^7 E^b{}_G F_{MI}{}^7)$ $(F_{MI}{}^7 E^b{}_G F_{MI}{}^7)$
B $E^b_{MA}{}^7$ $F_{MI}{}^7 B^b{}^7$ $E^b_{MA}{}^7 F_{MI}{}^7$ $B^b{}^7$ $E^b_{MA}{}^7$ $F_{MI}{}^7 B^b{}^7$ $E^b_{MA}{}^7 F_{MI}{}^7 B^b{}^7$

fig - ure less than Greek? Is your mouth a lit - tle weak, when you

$(D^{7(b9)} G^{7(b9)})$ $C_{MI}{}^7 B^9$ $B^b_{MI}{}^7 E^b{}^{7(b9)}$
 $E^b_{MA}{}^7$ $G^{7(b9)} G^{7(b9)}$ $C_{MI}{}^7$ $(B^b_{MI}{}^7 E^b{}^{7(b9)})$ $A^b_{MA}{}^7$ $D_{MI}{}^{7(b5)} G^{7(b9)}$

o - pen it to speak, Are you smart? But

$(C_{MI}{}^{6/9})$ $D_{MI}{}^{7(b5)} A^b$ $G^{7(b9)}$ $C_{MI}{}^9$ F^9
C C_{MI} $C_{MI}^{(MA7)}$ $C_{MI}{}^7$ $C_{MI}{}^6$

don't change a hair for me, Not if you care for me.

$A^b_{MA}{}^7$ $D_{MI}{}^{7(b5)}$ $G^{7(b9)}$ $C_{MI}{}^7 B^9$ $B^b_{MI}{}^7 A^9(b5)$
 $(F^{7(\#9)}_{\#5})$ $(E^b{}^{7(\#9)}_{\#5})$

Stay, lit - tle Val - en - tine, stay. _____

$(E^b_{MA}{}^9 B^b)$ $B^b{}^9_{SUS}$ $E^b_{MA}{}^9 B^b$ $D_{MI}{}^{7(b5)} G^{7(b9)}$
 $A^b_{MA}{}^7 (G_{MI}{}^7 C^{7(b9)})$ $F_{MI}{}^7$ $B^b{}^{7(b9)}$ $E^b{}_6$ $(D_{MI}{}^{7(b5)} G^{7(b9)})$

Each day is Val - en - tine's day. **(fine)** Solo on ABC
 After solos, D.S. al fine

Alternate changes for letter A, bars 1-4 and bars 9-12 and letter C, bars 1-4:

C_{MI} $E^b_{MA}{}^{7(\#5)} B$ $C_{MI}{}^7 B^b$ $A_{MI}{}^{7(b5)}$ $(A^b_{MA}{}^7)$

Alternate changes for letter B bars 1-4:

$(E^b_{MA}{}^7 B_{MA}{}^7 E^b)$ $\%$ $\%$ $\%$ $(E^b_{MA}{}^7)$
 $E^b_{MA}{}^7 B^b$ $F_{MI}{}^7 B^b$

My Heart Stood Still

(from "A Connecticut Yankee")

Music by Richard Rodgers

Lyric by Lorenz Hart

Freely



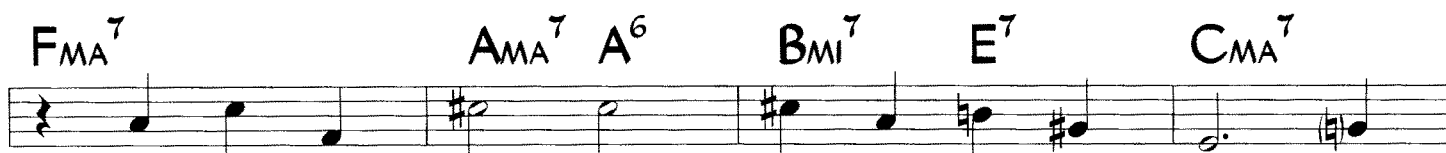
He: I laughed at sweet - hearts
She: Through all my school days

I met at schools.
I hat - ed boys.



All in - dis - creet hearts
Those Ap - ril - Fool days

Seemed ro - man - tic fools.
Brought me love - less joys.



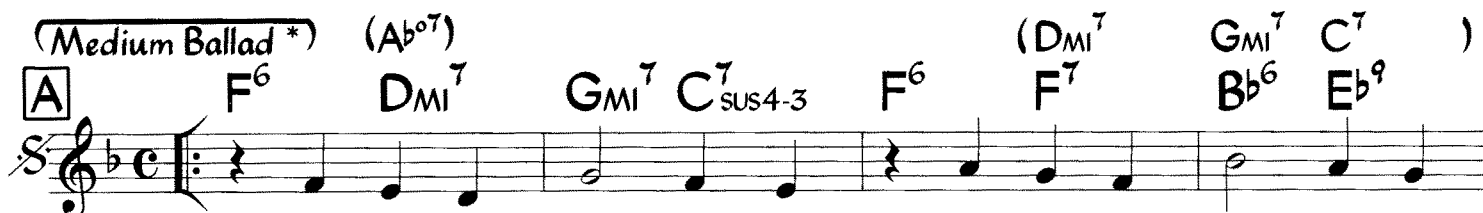
A house in Ice - land
I read my Pla - to,

Was my heart's do - main. I
Love, I thought a sin. But

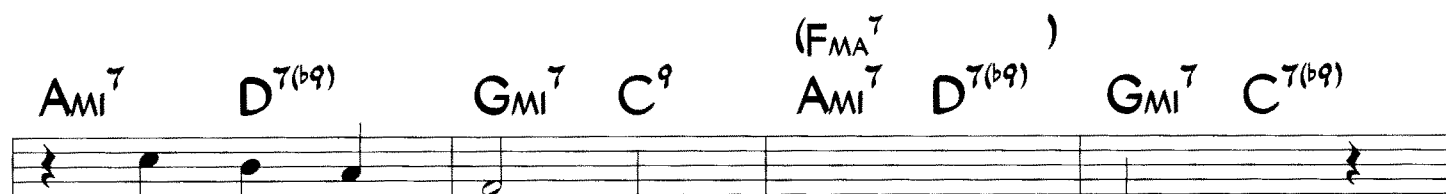


saw your eyes, Now cas - tles rise in
since your kiss, I'm read - ing Mis - sus

Spain. _____
Glyn. _____



I took one looks at you, That's all I meant to do,



And then my heart stood still.



My feet could step and walk,

My lips could move and talk,

* Also performed up tempo.

And yet my heart stood still. Though not a

B F_{MI}^7 B^b7 (D^b9)
 $G^7(\flat9 \sharp5)$ C_{MA}^9

sin - gle word was spo - ken, I could tell you knew, ——— That un - felt

clasp of hands _____ Told me so well you knew. _____

Musical score for the song "I Never Lived at All". The score is written on a single staff with a key signature of one flat (Bb) and a common time signature (C). The lyrics are: "I nev - er lived at all Un - til the thrill of that". The chords are: F6 (boxed), DMI7 (with Ab7 above it), GMI7, C7sus4-3, F6, F7, and BbMA7 (Eb9).

After solos, D.S. al fine

Melody is often played:

Letter A, bars 1-4 and 9-12 and letter C, bars 1-4

Letter A, bars 7 and 11; Letter C, bars 7 and 11

My Man's Gone Now

(from "Porgy And Bess")

George Gershwin

Ira Gershwin

Du Bose & Dorothy Heyward

(As played by Bill Evans)

Medium Ballad

(Intro)

E_{MI}^9 (ad lib) $F_{MA}^{9(\#11)}/B$ E_{MI}^9 $B^{7(\#9)}/5$

A E_{MI}^9 F_{MA}^9/B E_{MI}^9 B^{13} $E^{7(\#9)}$

My man's gone now, ain't no use a - lis - t'nin' For his tired

A_{MI}^9 $B^{7(b9)}/SUS$ $B^{7(\#9)}/5$ E_{MI}^9 $F_{MA}^{9(\#11)}/B$ E_{MI}^9 $B^{7(\#9)}/5$

foot - steps climb - in' up the stairs.

E_{MI}^9 F_{MA}^9/B E_{MI}^9 B^{13} $E^{7(\#9)}$

Ole Man Sor - row's come to keep me com - p'ny, Whis - per - in' be -

A_{MI}^9 $B^{7(b9)}/SUS$ $B^{7(\#9)}/5$ E_{MI}^9 $F_{MA}^{9(\#11)}/B$ E_{MI}^9 $B^{7(\#9)}/5$

side me when I say my prayers.

B B^{b13} $B^{b7(\#5)}$ E^{bMA}^9 E^{b6} B^{13} $B^{9(\#5)}$ E_{MI}^9 $C^{#13}$ $C^{#9(\#5)}$

Ain't that I mind wor-kin', Work and me is trav - el - lers Jour - ney - in' to -

$F^{#MI}^9$ A_{MI}^9/B $B^{7(b9)}/5$ E_{MI}^9 $F_{MA}^{9(\#11)}/B$ E_{MI}^9 $B^{7(\#9)}/5$

geth - er to the pro - mised land.

Solo on AB

After solos, D.S. al Coda

E_{MI}^9 $F_{MA}^{9(\#11)}/B$ E_{MI}^9 B^{13} $B^{7(b9)}/5$ E_{MI}^{11} (pn. fill)

(1st x) land.

(rall. 2nd x)

The original version has additional interludes, repeated sections, and a tag. (The original form is AABBA and Tag.)
(See original music for a more complete version.)

Colloquialisms have been replaced by more common words. ("That" for "Dat", "The" for "De", etc.)

Additional lyric: Letter B 2nd time

Final letter A

But Ole Man Sorrow's	Ole Man Sorrow
Marchin' all the way with me	Sittin' by the fireplace
Tellin' me I'm old now	Lyin' all night long
Since I lose my man.	By me in the bed.

Nancy (With The Laughing Face)

Music by James Van Heusen

Lyric by Phil Silvers

Ballad or Medium Ballad

Chords: $C^{7(b9)}$ F_{MI}^7 $(C^{7(b9)}(\#5))$ F_{MI}^9 $Bb^{13(b9)}$ Eb_{MA}^9 Ab^9

If I don't see her each day — I miss her. Gee! What a thrill — each

Chords: (G_{MI}^7 / G_{MI}^7) G_{MI}^7 G^{b9} F_{MI}^7 E^b $D_{MI}^{7(b5)}$ $G^{7(\#5)}$

time I kiss her. Be - lieve me I've got a case — on

Chords: C_{MI}^7 F^7 $(Bb_{SUS}^9 G_{MI}^7 G^{b9})$ F_{MI}^7 $C^{7(b9)}$ F_{MI}^7 $(C^{7(b9)}(\#5))$

Nan - cy with the laugh - ing face. — She takes the win - ter and makes — it

Chords: F_{MI}^9 $Bb^{13(b9)}$ Eb_{MA}^9 Ab^9 (G_{MI}^7 / G_{MI}^7) G_{MI}^7 G^{b9}

sum - mer. Sum - mer could take — some les - sons from her.

Chords: F_{MI}^7 E^b $D_{MI}^{7(b5)}$ $G^{7(\#5)}$ C_{MI}^7 F_{MI}^7 $(Bb^{7(b9)})$ $Bb_{SUS}^{7(b9)}$ E^b6 $(D_{MI}^{7(b5)})$ $G^{7(\#5)}$

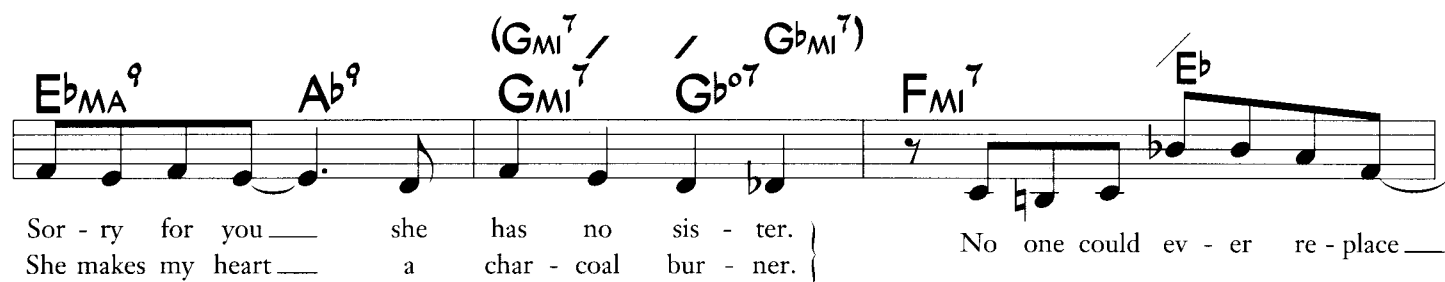
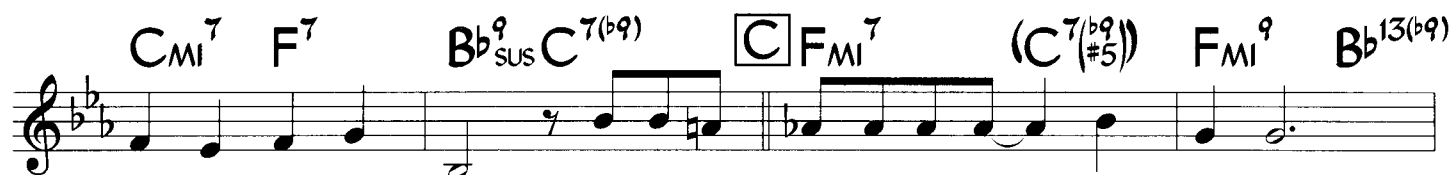
Pic - ture a tom - boy in lace, — that's Nan - cy with the laugh - ing face. — } Do you
What a

Chords: $C_{MI}^{6/9}$ $D_{MI}^{7(b5)}$ $G^{7(\#5)}$ $C_{MI}^{6/9}$

ev - er hear mis - sion bells ring - ing? Well, she'll give you the ver - y same glow. —
won - der - ful treat — to come home — to, When the long day has drawn — to a close. —

Chords: F^9 $Bb^{13(b9)}$ Eb_{MA}^9 C_{MI}^7 F_{MI}^7 $D_{MI}^{7(b5)}$ $G^{7(\#5)}$

— When she speaks you would think — it was sing - ing. Just
— There's the pat - ter of feet — to come home — to, And



Solo on ABC
 After solos, D.C. al fine

Nice Work If You Can Get It

(from "A Damsel In Distress")

George Gershwin

Ira Gershwin

Freely or Medium



The man who on - ly lives for mak - ing mon - ey Lives a life that is - n't



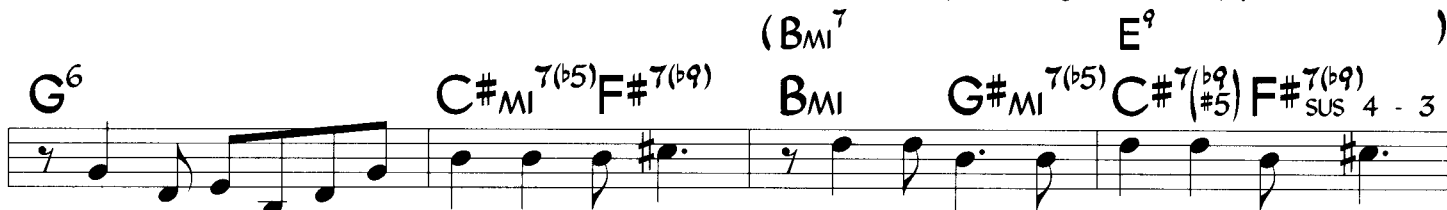
nec - es - sa - ri - ly sun - ny. Like - wise the man who works for fame.



There's no guar - an - tee that time won't e - rase his name.



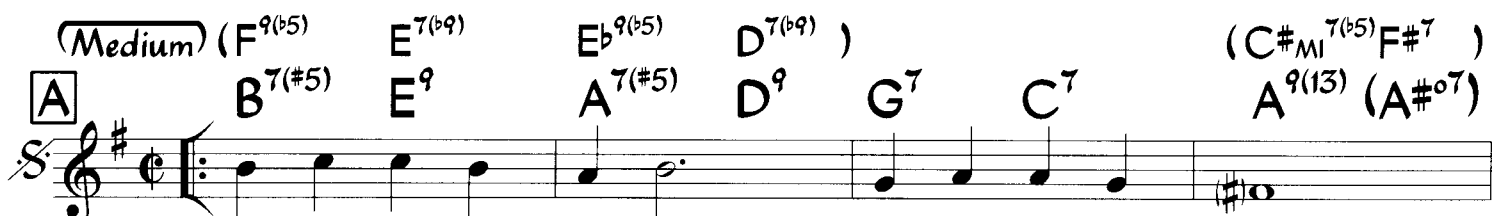
The fact is, the on - ly work that real - ly brings en - joy - ment



Is the kind that is for girl and boy meant. Fall in love, you won't re - gret it.



That's the best work of all if you can get it. _____



Hold - ing hands at mid - night 'Neath a star - ry sky,



Nice work — if you can get it, And you can get it if you try. _____

$(F^{9(b5)})$ $E^{7(b9)}$ $E^{b9(b5)}$ $D^{7(b9)}$ $(C\#_{MI}^{7(b5)} F\#^7)$
 $B^{7(\#5)}$ E^9 $A^{7(\#5)}$ D^9 G^7 C^7 $A^{9(13)}$ $(A\#^{\circ 7})$

Strol - ling with that one girl, Sigh - ing sigh af - ter sigh,

(G^6/D) (F^9) E^9 E^{b9} D^9_{SUS} G^6 $F\#_{MI}^{7(b5)}$ $B^{7(\#5)}$
 B_{MI}^7 E_{MI}^7 A_{MI}^7 D^7 A_{MI}^7 D^7_{SUS} G^6 $B^{7(\#5)}$

Nice work — if you can get it, And you can get it if you try. —

B E_{MI}^7 C^9 E_{MI}^7 $A^{9(13)}$

Just im - ag - ine some - one — wait - ing at the cot - tage door,

D_{MI}^6 $(B_{MI}^{7(b5)})$ $E_{MI}^{7(b5)}$ $A^{7(\#5)}$ A_{MI}^7 $D^{7(\#5)} (C^7)$

Where two hearts be - come one. — Who could ask for an - y - thing more?

$(F^{9(b5)})$ $E^{7(b9)}$ $E^{b9(b5)}$ $D^{7(b9)}$ $(C\#_{MI}^{7(b5)} F\#^7)$
C $B^{7(\#5)}$ E^9 $A^{7(\#5)}$ D^9 G^7 C^7 $A^{9(13)}$ $(A\#^{\circ 7})$

Lov - ing one who loves you And then tak - ing that vow,

(G^6/D) $(F^{7(b5)})$ E^7
 B_{MI}^7 E_{MI}^7 A_{MI}^7 D^7 $B^{7(\#5)}$ E^9

Nice work — if you can get it, And if you get it, —

A_{MI}^7 D^9_{SUS} G^6 (C^9)

Won't you tell me how?

(fine)

Solo on ABC
After solos, D.S. al fine

Night And Day

(from "The Gay Divorcée")

Cole Porter

Medium or Freely

(Verse)

Like the beat, beat, beat, of the tom-tom When the jun - gle shad - ows fall, Like the
tick, tick, tock, of the state - ly clock as it stands a - gainst the wall, Like the
drip, drip, drip, of the rain - drops When the sum - mer show'r is through, So a
voice with - in me keeps re - peat - ing you, you, you.

(Medium)*

Night and day _____ you are the one, _____ On - ly you _____
_____ be - neath the moon and un - der the sun. _____ Wheth - er
near to me or far, _____ It's no mat - ter, Dar - ling, where you are _____ I
think of you _____ night and day. _____ Day and night, _____

* Often performed as a Rumba or Bossa Nova.

B $(F_{MI}^{7(b5)})$ B_{MA}^7 Bb_{SUS}^9 $Bb^{7(\#5)}$ $Bb^{7(b9)}$ E_{bMA}^7 E_b^6

Why is it so, That this long -

$(F_{MI}^{7(b5)})$ B_{MA}^7 Bb_{SUS}^9 $Bb^{7(\#5)}$ $Bb^{7(b9)}$ E_{bMA}^7 E_b^6

ing for you fol - lows wher - ev - er I go? In the

$A_{MI}^{7(b5)}$ A_{bMI}^7 G_{MI}^7 G_{bO}^7

roar - ing traf - fic's boom, In the si - lence of my lone - ly room, I

F_{MI}^7 $Bb^{7(\#5)}$ E_{bMA}^7 E_b^6

think of you, night and day Night and

$(E_{b9}^{6(\#11)})$ **C** G_{bMA}^7 E_{bMA}^7

day, un - der the hide of me, There's an

$(E_{b9}^{6(\#11)})$ G_{bMA}^7 E_{bMA}^7

Oh, such a hun - gry yearn - ing burn - ing in - side of me. And its

$A_{MI}^{7(b5)}$ A_{bMI}^7 G_{MI}^7 G_{bO}^7

tor - ment won't be through 'Til you let me spend my life mak-ing love to you,

F_{MI}^7 $Bb^{7(\#5)}$ E_b^6

day and night. night and day. **(fine)**

Solo on ABC
After solos, D.S. al fine

Not Like This

Ballad (optional Freely)

Jeremy Lubbock

$A\flat^9_{SUS}$ **A** $G\flat_{MA}^9(\#11)$ $G\flat_{MA}^9$ $F_{MI}^7/B\flat$ $B\flat_{MI}^9$
 Not like — this, with - out a sin - gle tear, We can't just
 $E\flat_{MI}^9$ $F^{7(\#9)}_{\flat5}$ $G\flat_{MA}^9(\flat5)$ $B\flat^{7(\flat5)}$ $E\flat^9_{SUS}$ $E\flat^{7(\#9)}_{\flat5}$ $F^{7(\flat9)}_{\flat5}$ **B** $F_{MI}^7/B\flat$ $B\flat_{MI}^7$ $A\flat$
 walk a - way as if it nev - er hap - pened. Our kind of love
 $G_{MI}^7(\flat5)$ F_{MI}^7 $G\flat_{MA}^9$ F_{MI}^7 $D^{7(\#9)}_{\flat5}$
 has nev - er talked in whis - pers, — So if it's time to go, —
 $D^{7(\#9)}_{\flat5}$ $D\flat_{MA}^7$ $B\flat_{MI}^{11}$ $E\flat^9_{SUS}$ $A\flat^9_{SUS}$ *p*
 — let's do it right and go out loud. — But not like
C $G\flat_{MA}^9(\#11)$ $G\flat_{MA}^9$ $F_{MI}^7/B\flat$ $B\flat_{MI}^9$ $E\flat_{MI}^9$ $F^{7(\flat9)}_{\flat5}$ *cresc.*
 this, with - out a back - ward glance. Did all our feel - ings die the
 $G\flat_{MA}^9(\flat5)$ $B\flat^{7(\flat5)}$ $E\flat^9_{SUS}$ $E\flat^{7(\#9)}_{\flat5}$ $A\flat^9_{SUS}$ **D** D^{13} G_{MA}^9
 mo - ment love was o - ver? — Well not in me, 'Cause I still
 C_{MA}^7 $F\#^9_{SUS}$ B_{MA}^9 *rall.* E^9_{SUS} E^9 *(Slower)* $D\flat/E\flat$ $E\flat/D\flat$ $C\sharp/B$ $G\sharp_{MI}/A$
 feel you in my soul. So I will leave you ten - der - ly —
 $(G\sharp_{MI}/A)B/A$ $A_{MA}^7(\#5)/G\sharp$ $(A\flat^{7(\flat9)}_{SUS})$ $C\flat^9/D\flat$ $D\flat$ $(A\flat^9_{SUS})$
 — or bit - ter - ly, — but not like this. *(fine)* (Not like —)

Of Thee I Sing

(from "Of Thee I Sing")

George Gershwin

Ira Gershwin

Freely

(Verse) E^b F_{MI}^7 E^b/G A^b6 E^b/B^b B^b7_{SUS} E^b

From the Is - land of Man - hat - tan to the Coast of Gold, From North to

F_{MI}^7 B^b9 $E^b_{MA}9(C_{MI}^7)$ F_{MI}^7 B^b7 $E^b_{MA}7(D^7_{SUS4-3})$

South, From East to West, You are the love I love the best.

G A_{MI}^7 G/B C^6 G/D D^7_{SUS} G

You're the dream girl of the sweet - est sto - ry ev - er told, A dream I've

A_{MI}^7 D^9 $G_{MA}9G^6$ G_{MI}^7 C^7 $F_{MA}9$ F^6

sought, Both night and day For years through all the U. S. A. The star I've

$F\#_{MI}^7$ B^7 E_{MI}^7 $A_{MI}9$ D^7 G^7_{SUS} $G^7_{rit.}$

hitched my wag - on to Is ver - y ob - vi - ous - ly you.

(Ballad) * C_{MA}^7 $(G^b9(b5))$ $C^7(\#5)$ F_{MA}^7 D_{MI}^7 G^7

Of thee I sing, ba - by,

C_{MA}^7 $(G^b9(b5))$ $C^7(\#5)$ F^6 (B^b9) D_{MI}^7 $G^7(b9)$

Sum - mer, Au - tumn, Win - ter, Spring, ba - by!

* Also performed Medium or Up Tempo.

You're my sil - ver lin - ing, You're my sky of blue.
 There's a love light shin - ing, Just be - cause of you.

B Of thee I sing, ba - by,

You have got that cer - tain thing, ba - by!

Shin - ing star and in - spi - ra - tion, Worth - y of a might - y na - tion,

Of thee I sing. *(fine)*

Solo on AB
 After solos, D.S. al fine

Oh, Lady Be Good

(from "Lady, Be Good")

George Gershwin
Ira Gershwin

Bright or Freely

(Verse)

Chords: E_{MI} $B^7/F^\#$ E_{MI}/G A_{MI}^9 A_{MI}^6 E_{MI}/B B^7 E_{MI}^6

Lis - ten to my tale of woe, It's ter - ri - bly sad, but true.
Au - burn and bru - nette and blond, I love 'em all, tall or small.

Chords: G D^7/A G/B C_{MA}^9 C^6 G/D D^7 G^6

All dressed up, no place to go, Each ev - 'ning I'm aw - f'ly blue.
But some - how they don't grow fond, They stag - ger but nev - er fall.

Chords: D^7 G D^7 $G / (F^\#_{MI} B^7)$

I must win some win - some miss. Can't go on like this.
Win - ter's gone, and now it's Spring. Love, where is thy sting?

Chords: E $B^7/F^\#$ $E/G^\#$ A_{MA}^7 A^6 E/B B^7 rit. E D^7/A

I could blos - som out, I know, With some - bod - y just like you, so,
If some - bod - y won't re - spond I'm go - ing to end it all, so,

(Medium or Bright)

Chords: (G^7) G^6 C^9 G^6 (C^9) B_{MI}^7 $E^{7(b9)}$

Oh, sweet and love - ly la - dy, be good. Oh,

Chords: A_{MI}^7 $D^{7(b9)}$ G^6 E_{MI}^7 A_{MI}^7 $D^{7(b9)}$

la - dy, be good to me!

Chords: (G^7) G^6 C^9 G^6 (C^9) B_{MI}^7 $E^{7(b9)}$

I am so aw - f'ly mis - un - der - stood, So

Chords: A_{MI}^7 $D^{7(b9)}$ G^6 D_{MI}^7 G^7

la - dy, be good to me.

B (C^{MA7} C⁶) C^{MA7} C^{#o7} F^{#7}) G⁶ (F^{#MI} 7(b5) B^{7(b9)}(#5))

Oh, please have some pit - y, _____
This is tu - lip weath - er _____

E^{MI} 7 A⁹ (D⁹_{SUS}) A^{MI} 7 D^{7(b9)}

I'm all a - lone in this big cit - y. } I tell you
So let's put two and two to - geth - er. }

(G⁷) C⁶ C⁹ G⁶ 3 (C⁹) B^{MI} 7 (B^{b9}(#11)) E^{7(b9)}

I'm just a lone - some babe in the wood, _____ So

A^{MI} 7 3 D^{7(b9)} G⁶ (E^{7(b9)}) A^{MI} 7 D^{7(b9)})

la - dy be good _____ to me. **(fine)**

Solo on ABC
After solos, D.S. al fine

(The Old Man From) The Old Country

Nat Adderley
Curtis R. Lewis

Medium or Ballad

Hey, you old man sit - tin' by the lone - some road,
You ain't sired no chil - lun, ain't none by your side,

It's 'bout time you're quit - tin' life's old tire - some load.
You left all your wo - men. Ain't you sa - tis - fied?

You're so sad and lone - ly, got no fam - i - ly.
Don't just sit there cling - in' to a mem - o - ry

Just an old man from some ____ old coun - try. ____
Of a love left in some ____ old coun - try. ____

3rd verse: (Out chorus)

Don't nobody need you, old man,
'Cause nobody calls your name.
Nobody even whispers.
What a dog-gone shame.
So the cold grim reaper
Has no sympathy.
You won't see your homeland
'Cept through me.

Old Folks

Music by Willard Robison

Lyric by Dedette Lee Hill

Ballad

(D^{MI}7) (B^{MI}7) (A7) (D^{b9}_{SUS} D^{b9})

[A] D^{MI}7(b5) G7(#5) C^{MI}7(B⁹(#11)) B^bMI7 E^b7(b9) A^bMA⁹ D^{b9}

Ev - 'ry one knows him as Old Folks,

Like the sea - sons he'll come and he'll go -

Al - ways know where to find Old Folks,

When there's some lit - tle chore he can do -

(G¹³ G7(#5) C⁹_{SUS} C7(b9)) (F^{#o}7 B^{b9}_{SUS} B^{b9}/A^b G^{MI}7 G7(b9) C7(b9))

G^{MI}7(b5) C7(b9) F^{MI}7 B^{b9}_{SUS} B^{b9}/A^b G^{MI}7 G7(b9) C7(b9)

just as free as a bird and as good as his word, that's

at the old liv - 'ry sta - ble, when - ev - er he's a - ble,

(F^{MI}7 B^{b9} E^bMI7 A^{b9} D^{MI}7 D^{MI}7(b5) G7(#5))

F⁹_{SUS} F⁹ F^{MI}7 B^{b9} D^{MI}7(b5) G7(#5)

why ev - 'ry - bod - y loves him so. _____

Al - ways leav - in' his spoon in his

pitch-in' the shoes with lawd knows who. _____

Then he meets the late train at the

(B^{MI}7) (A7) (D^{b9}_{SUS} D^{b9} G¹³ G7(#5) C⁹_{SUS} C7(b9))

C^{MI}7(B⁹(#11)) B^bMI7 E^b7(b9) A^bMA⁹ D^{b9} G^{MI}7(b5) C7(b9)

cof - fee,

puts his

nap - kin up un - der his chin. _____

And that

sta - tion

sits and

whit - tles when it's o - ver - due. _____

While they're

(F^{#o}7 B^{b9}_{SUS} B^{b9}/A^b G^{MI}7 G7(b9) C7(b9) F⁹ B^{b9}_{SUS} (B^b7(b9)))

F^{MI}7 B^{b9}_{SUS} B^{b9}/A^b G^{MI}7 G7(b9) C7(b9) F⁹ B^{b9}_{SUS} (B^b7(b9))

yel - low cob pipe, it's so mel - low it's ripe, but, you need - n't be a - shamed of him. _____

sort - in' the mail, ev - 'ry night with - out fail he's sneak - in' a lit - tle nip or two. _____

(C^{MI}7 B^{MI}7 B^bMI7 E^b7) (D^{b9}_{SUS} D^{b9})

E^b6 (B^{b9}_{SUS}) [B] E^bMA⁷ B^{b9}_{SUS} E^b7 B^bMI7 E^b7(b9)

In the eve - ning, af - ter sup - per, what

Ev - 'ry Fri - day he'll go fish - in' way

(D^{b9}_{SUS} D^{b9}) (D^{MI}7 G7(#5))

A^bMA⁹ D^{b9} E^bMA⁷ B^bMI7 E^b7

sto - ries he would tell: How he held the speech at Get - tys - burg for

down on Buz - zards Lake. But he on - ly hooks a perch or two. A

(C_{MI}⁷ A_b_{MA}⁷ D_b⁹_{SUS} D_b⁹ F⁹_{SUS} G⁷(#5) F⁹ C⁷(b9) F_{MI}⁷ B_b⁷ E_b_{MI}⁹ A_b⁹)
 Lin-corn that day. _____ I know that _____ one so well. _____ Don't
 whale got a - way, _____ So we warm _____ up the steak. _____ Oh,

(D_{MI}⁷) (B_{MI}⁷) (A⁷) (D_b⁹_{SUS} D_b⁹)
 [C] D_{MI}⁷(b5) G⁷(#5) C_{MI}⁷ (B⁹(#11)) B_b_{MI}⁷ E_b⁷(b9) A_b_{MA}⁹ D_b⁹
 quite un - der-stand _____ a - bout Old Folks. Did he fight for the blue _____ or the gray? _____
 some day there'll be _____ no more Old Folks. What a lone - ly old town _____ this will be. _____

(G¹³ G⁷(#5) C⁹_{SUS} C⁷(b9)) (F^{#o7} B_b⁹_{SUS} B_b⁹/A_b G_{MI}⁷ G⁷(b9) C⁷(#5))
 _____ For he's so dip - lo - mat - ic and so dem - o - crat - ic,
 _____ Chil-dren's voic - es at play _____ will be stilled for a day, _____ the
 Seems that I've heard some men - tion, he lives on a pen - sion,

F⁹ B_b⁹_{SUS} (B_b⁷(b9)) 1., Solos E_b⁶/₉ (A_b⁹) Last x E_b⁶/₉
 we al - ways let him have his way. _____ We (fine)
 day that they take Old Folks a - way. _____
 he'll nev - er come right out and say. _____

Solo on ABC
 After solos, D.C. al Last ending

On A Clear Day

(You Can See Forever)

Music by Burton Lane
Lyric by Alan Jay Lerner

(from "On A Clear Day (You Can See Forever)")

Medium

On a clear day _____ Rise and look a - round you _____ And you'll

see who _____ you are. _____ On a clear day _____

_____ How it will as - tound you _____ That the glow of your be - ing out -

shines ev - 'ry star. You feel part of _____ ev - 'ry

* moun - tain, sea and shore. You can hear, from far and near, a world you've

nev - er heard be - fore. And on a clear day, _____ On that

clear day. _____ You can see for - ev - er and ev -

er - more. (On a) ev - er and ev - er and

Chords: (D^{13(b9)}) A GMA⁹ C^{13(#11)} GMA⁹ (A^{MI}7) B^{MI}7 E^{7(b9)} A^{MI}9 A^{MI}9 C^{MI}6/9 F^{9(#11)} B^{MI}7 B^b7 A^{MI}7 D⁹SUS D^{13(b9)} B D^{MI}7 G⁹ D^{MI}7 G⁹SUS G⁷⁽¹³⁾ CMA⁷ A⁹ A^{MI}9 D⁹ C GMA⁹ (G^{7(add9)} GMA⁹) (B^{MI}7(b5)) B^{MI}9 E^{7(b9)} A^{MI}7 B^{MI}7 CMA⁷ B^{MI}7 A^{MI}7 D^{7(b9)} G⁶ A^{MI}7 D^{13(b9)} A^{MI}7 B^{MI}7 CMA⁷ B^{MI}7

Opt. D pedal-----

ev - er - more. _____

* Jazz performers most often play and sing as in chart.
Originally written

moun-tain, see and shore. _____

and

nev - er heard be - fore. _____

On A Misty Night

Tadd Dameron

Medium
(Optional Intro.)

$E^b_{MA}{}^7$ $D^b_{MA}{}^7$ $B_{MA}{}^7$ $B^b_{MI}{}^7$ $A^b_{MA}{}^7$ $G^b{}^7$ $F_{MI}{}^7$ E^9

A $E^b_{MA}{}^7$ $G_{MI}{}^7$ $C_{MI}{}^7$ $G_{MI}{}^7$ $F^{\#}_{MI}{}^7$ $F_{MI}{}^7$ $(B^b_{13}{}^{b9}{}_{b5})$ $F_{MI}{}^9$

$(A^b_{MI}{}^7)$ $D^b{}^9$ $D^b{}^9(\#11)$ $B^9(\#5)$ $B^b{}^9$ $(A^b{}^9)$ $G_{MI}{}^7$ $C^7(\#5)$ $F_{MI}{}^7$ $B^b_{13}{}^{b9}$

$E^b_{MA}{}^7$ $G_{MI}{}^7$ $C_{MI}{}^7$ $G_{MI}{}^7$ $F^{\#}_{MI}{}^7$ $F_{MI}{}^7$ $(B^b_{13}{}^{b9}{}_{b5})$ $F_{MI}{}^9$

$(A^b_{MI}{}^7)$ $D^b{}^9$ $D^b{}^9(\#11)$ $F_{MI}{}^7$ $B^b{}^7(b9)$ $B^9(\#5)$ $B^b{}^9$ $E^b{}^6$ $F_{MI}{}^7$ $B^b{}^7(b9)$ $E^b{}^6$

B $B_{MI}{}^7$ E^7 $B^b_{MI}{}^7$ $E^b{}^7$ $A^b_{MA}{}^7$ $B^b_{MI}{}^7$ $C_{MI}{}^7$ $B^b_{MI}{}^7$ $A^b_{MA}{}^7$

$D^b_{MI}{}^7$ $G^b{}^7$ $C_{MI}{}^7$ F^7 $F_{MI}{}^7$ $B^b{}^7(b9)$

C $E^b_{MA}{}^7$ $G_{MI}{}^7$ $C_{MI}{}^7$ $G_{MI}{}^7$ $F^{\#}_{MI}{}^7$ $F_{MI}{}^7$ $(B^b_{13}{}^{b9}{}_{b5})$ $F_{MI}{}^9$ (Optional $\oplus$)

$(A^b_{MI}{}^7)$
 D^b_9

$D^b_9(^{9\#11})$ $F_{MI}{}^7$ $B^b_7(^{b9})$
 $B^{9\#5}$ B^b_9

E^b_6 $C^{7(b9)}_{\#5}$ $F_{MI}{}^7$ $B^b_{13(b9)}$

(fine)

(Solos)

D $E^b_{MA}{}^7$ $G_{MI}{}^7$ $C_{MI}{}^7$ $(G_{MI}{}^7 F^{\#}_{MI}{}^7)$ $F_{MI}{}^7$ $(B^b_7(^{b9}))$ %

$(A^b_{MI}{}^7)$
 D^b_9

1. $(D^b_9(^{9\#11}))$
 $B^{9\#5}$ B^b_9 $G_{MI}{}^7$ $C^{7(b9)}_{\#5}$ $F_{MI}{}^7$ $B^b_7(^{b9})$

2. $(D^b_9(^{9\#11}))$ $F_{MI}{}^7$ $B^b_7(^{b9})$
 $B^{9\#5}$ B^b_9 $E^b_{MA}{}^7$ E^b_6 **E** $B_{MI}{}^7$ E^7 $B^b_{MI}{}^7$ E^b_7

$A^b_{MA}{}^7$ $D^b_{MI}{}^7$ G^b_7 $C_{MI}{}^7$ F^7 $F_{MI}{}^7$ B^b_7

F $E^b_{MA}{}^7$ $(G^{7\#9}_{\#5})$
 $G_{MI}{}^7$ $C_{MI}{}^7$ $(G_{MI}{}^7 F^{\#}_{MI}{}^7)$ $F_{MI}{}^7$ $(B^b_7(^{b9}))$ %

$(A^b_{MI}{}^7)$ $D^b_9(^{9\#11})$ $F_{MI}{}^7$ $B^b_7(^{b9})$
 D^b_9 $B^{9\#5}$ B^b_9 $E^b_{MA}{}^7$ $F_{MI}{}^7$ $B^b_7(^{b9})$

Go back to letter D for more solos (DDEF)
 After solos, D.S. al fine
 (or take optional Coda)

$(A^b_{MI}{}^7)$ $D^b_9(^{9\#11})$
 D^b_9 $B^{9\#5}$ B^b_{SUS4-3} $E^b_{MA}{}^7$ $D^b_{MA}{}^7$ $B_{MA}{}^7$ $B^b_{MI}{}^7$

$A^b_{MA}{}^7$ G^b_7 $F_{MI}{}^7$ E^9 $E^b_{MA}{}^7$

One Hundred Ways

Kathy Wakefield
Benjamin Wright
Tony Coleman

Medium Pop Ballad (♩ = 84)

(Intro) $E_b^{(add 9)}$ (light drums) $A^{9(b5)}$ A_bMA^9 $G^{7(b9)(\#5)}$

p (el. piano)

CMi^9 $F^{9(\#11)}$ Bb^{13}_{SUS} Bb^6 Bb^{13}_{SUS} $Bb^{7(b9)}$ *mf*

Com- pli- ment -

A *S* what she does; send her ros - es just be-cause. If it's

$E_b^{(add 9)}$ (w/ sustained chords) $A^{9(b5)}$ A_bMA^9 $G^{7(b9)(\#5)}$

(el. pn.)

vi - o - lins she loves, let them play. ded - i - cate

CMi^9 $F^{9(\#11)}$ Bb^{13}_{SUS} Bb^6 Bb^{13}_{SUS} $Bb^{7(b9)}$

B $E_b^{(add 9)}$ (el. pn. etc., optional) $A^{9(b5)}$ A_bMA^9 $Db^{9(\#11)}$ A_bMi^6/C_b

her fav-'rite song and hold her clos-er all night long,

E_bMA^7/Bb C^{13}_{SUS} $C^{7(b9)(\#5)}$ FMI^7 GMI^7 A_bMA^7 Bb^9_{SUS} $A_b^{(add 9)}$ $E_b^{(add 9)}$ Bb^9_{SUS}

Love her to - day; find one hun - dred ways. Don't for-get -

C $E_b^{(add 9)}$ $A^{9(b5)}$ A_bMA^9 $G^{7(b9)(\#5)}$

there could be an old lov-er in her mem - o - ry. If you

CMi^9 $F^{9(\#11)}$ Bb^{13}_{SUS} Bb^6 Bb^{13}_{SUS} $Bb^{7(b9)}$

need her so much more, why don't you say? May-be she has

D $E_b^{(add 9)}$ $A^{9(b5)}$ $AbMA^9$ $Db^{9(\#11)}$ $AbMI^6/C_b$

it in her mind that she's just wast-ing her time.

E_bMA^7/B_b C_{SUS}^{13} $C^{7(b9)/\#5}$ FMI^7 GMI^7 $AbMA^7$ Bb^9_{SUS} $Ab^{(add 9)}$ $E_b^{(add 9)}$

Ask her to stay; find one hun - dred ways.

E C_bMA^9 $BbMI^7$ $AbMI^7$ Db^9_{SUS} G_bMA^9

Be-in' cool _ won't help you keep a love warm; _ you'll just blow _ your on-ly chance.

Db/F E_bMI^7 $AbMI^7$ Bb^{13}_{SUS}

Take the time _ to o-pen up _ your heart. _ That's the se-cret of _ ro-mance.

F $E_b^{(add 9)}$ $A^{9(b5)}$ $AbMA^9$ $G^{7(b9)/\#5}$

Sac-ri-fice, _ if _ you care; _ Buy _ her some moon-light to wear. If it's

CMI^9 $F^{9(\#11)}$ Bb^{13}_{SUS} Bb^6 (end solo) Bb^{13}_{SUS} $Bb^{7(b9)}$

one more star _ she wants _ go all _ the way. (vocal on D.S.) In your arms to-night.

G $E_b^{(add 9)}$ $A^{9(b5)}$ $AbMA^9$ $Db^{9(\#11)}$ $AbMI^6/C_b$

she'll re-flect _ that she owes _ you the sweet - est _ of debts. _ If

E_bMA^7/B_b C_{SUS}^{13} $C^{7(b9)/\#5}$ FMI^7 GMI^7 $AbMA^7$ Bb^9_{SUS} $Ab^{(add 9)}$

she wants to pay, find one hun - dred ways.

Ending $E_b^{(add 9)}$ CMI^9 Db^9/C_b E_bMA^7/B_b C_{SUS}^{13} $C^{7(b9)/\#5}$ FMI^7 GMI^7 $AbMA^7$ Bb^{13}_{SUS}

You bet-ter be-lieve _ it, whoa. _ Love her to - day; find one hun - dred ways. _

$Ab^{(add 9)}$ $E_b^{(add 9)}$ CMI^9 Db^9/C_b

(Vamp & fade)

Solos $E_b^{(add 9)}$ Bb^9_{SUS}

D.S. for solo. Vocal enters at pickups to **G**

On the original recording the D.S. is only back to letter F.

The instrumental solo is 7 bars, with the vocal entering at the pickups to letter G.

Our Delight

Tadd Dameron

Medium Bright

Chord progression and musical notation for "Our Delight" by Tadd Dameron. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

Chord Progression:

(B⁹(#11)) [A] F⁷(#5) B^b13 (bass or dr. fill) A¹³ (D^b9(#11)) C^M1⁷ F⁹ B⁹(#11) F⁷(#5)

B^b9 (bass or dr. fill) B^bM¹7 B^o7 A^b6/C B^o7 B^bM¹7 E^b13 F⁷(#5) (B⁹(#11))

B^b13 (bass or dr. fill) A¹³ A^bM¹7 C^M1⁷ F⁹ F⁷(#5) (D^b9(#11))

B^b9 (bass or dr. fill) B^bM¹7 B^o7 A^b6/C B^o7 B^bM¹7 E^b13(b9) A^b6 E^bM¹7

[B] E^bM¹7 (bass walk) (A^b7(#9)) A^M1⁹ D¹³ D^bM¹9 (B⁹(#11))

D^bM¹7 G^b13 C^M1⁷ F¹³ B^M1⁷ E¹³ B^bM¹7 F⁷(#5) (B⁹(#11))

[C] B^b13 (bass or dr. fill) A¹³ A^bM¹7 C^M1⁷ F⁹ F⁷(#5) (D^b9(#11))

B^b9 (bass or dr. fill) B^bM¹7 B^o7 A^b6/C B^o7 B^bM¹7 E^b13(b9) A^b6

(Solos)

[D] B^b9 A⁹ A^bM¹7 F⁷(#5) B^b9

B^bM¹7 E^b7(b9) 1. A^b6 F⁷(#5) 2. A^b6 A^b6 (E^M1⁷)

E $E^b_{MI}{}^7$ $(A^b_{MI}{}^7(\sharp 5))$ $A_{MI}{}^7$ D^9 $D^b_{MA}{}^9$ $D^b_{MI}{}^7$ $G^b{}^9$ $C_{MI}{}^7$ F^9
 $B_{MI}{}^7$ E^9 $B^b_{MI}{}^7$ $E^b{}^7$ **F** $B^b{}^9$ A^9 $A^b_{MA}{}^7$ $F^{7(\sharp 5)}$
 $B^b{}^9$ $B^b_{MI}{}^7$ $E^b{}^{7(b9)}$ $A^b{}^6$ Till cue $C_{MI}{}^7$ $F^{7(\sharp 5)}$ Last x on cue $C_{MI}{}^7$ $F^{7(\sharp 5)}$
 Repeat to letter D for more solos Optional D.S. al Coda To Optional Shout Chorus

(Optional Shout Chorus)
G $B^b{}^{13}$ A^{13} $A^b_{MA}{}^7$ $G^b{}^{13}$ $D^b_{MI}{}^7$ $C_{MI}{}^7$ F^{13}
 (Soloist)
 $B^b{}^9$ $B^b_{MI}{}^7$ $E^b{}^{7(b9)}$ $A^b{}^6$ $F^{7(\sharp 5)}$ $A^b{}^6$ $(E_{MI}{}^7)$
 (Soloist) $(A^b_{MI}{}^7(\sharp 5))$
H $E^b_{MI}{}^7$ $A_{MI}{}^7$ D^9 $D^b_{MA}{}^9$ $D^b_{MI}{}^7$ $G^b{}^9$ $C_{MI}{}^7$ F^9
 $B_{MI}{}^7$ E^9 $B^b_{MI}{}^7$ $(E^b{}^7)$ $F^{7(\sharp 5)}$ **I** $B^b{}^{13}$ A^{13} $A^b_{MA}{}^7$ $G^b{}^{13}$ $D^b_{MI}{}^7$ $C_{MI}{}^7$
 $C_{MI}{}^7$ F^{13} (Soloist) $B^b{}^9$ $B^b_{MI}{}^7$ $E^b{}^{7(b9)}$ $A^b{}^6$ $C_{MI}{}^7$ $F^{7(\sharp 5)}$ $(B^9(\sharp 11))$
 D.S. al Coda

$B^b_{MI}{}^7$ $B^{\circ}{}^7$ $A^b{}^6/C$ $B^{\circ}{}^7$ $B^b_{MI}{}^7$ $E^b{}^{13(b9)}$ $A^b{}^6{}^9$

Bars 7-8 of letter A (and similar spots) are often played as follows:

$A^b{}^6/C$ $B^{\circ}{}^7$ $B^b_{MI}{}^7$ $F^{7(\sharp 5)}$

This piece is often played in D flat

(Our) Love Is Here To Stay

(from "The Goldwyn Follies")

George Gershwin
Ira Gershwin

Freely

(Verse) (C¹³) F⁶



The more I read the pa - pers The less I com - pre - hend The



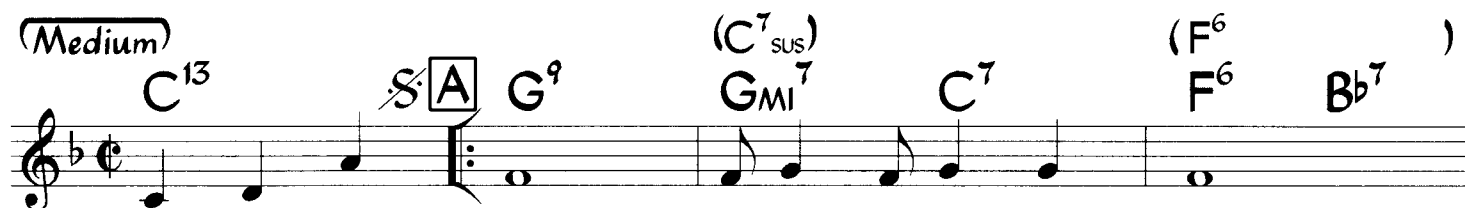
world and all its ca - pers And how it all will end. Noth - ing seems to be



last - ing, But that is - n't our af - fair. We've got some - thing



per - ma - nent, I mean in the way we care.



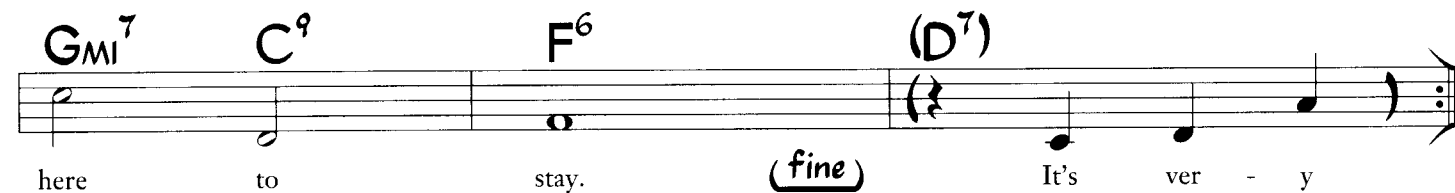
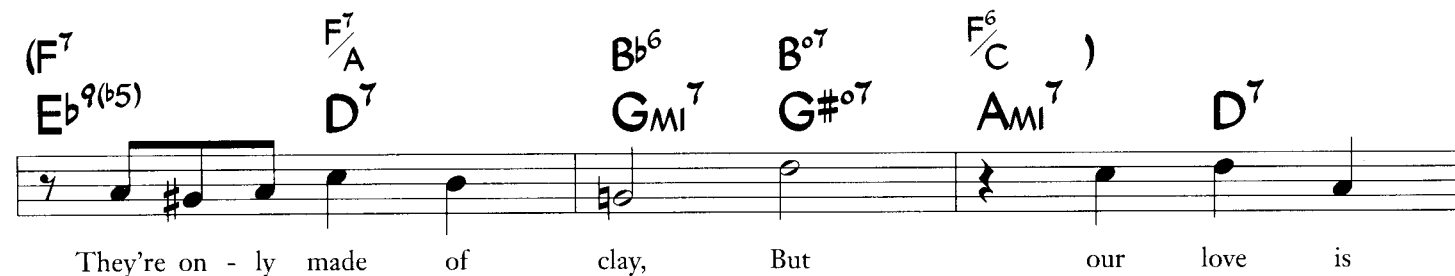
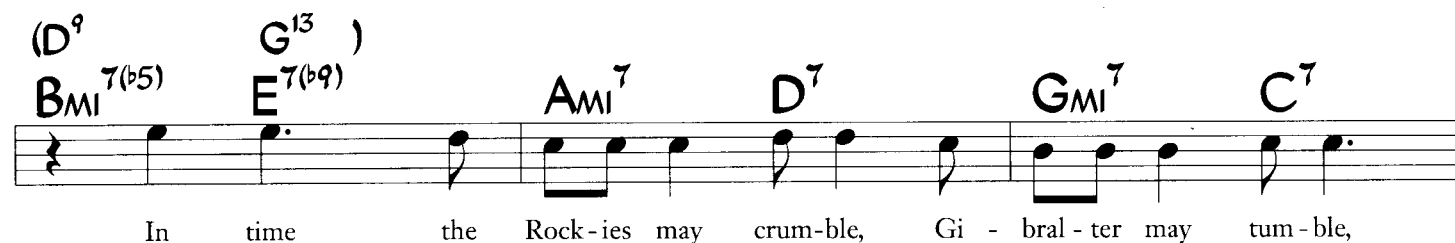
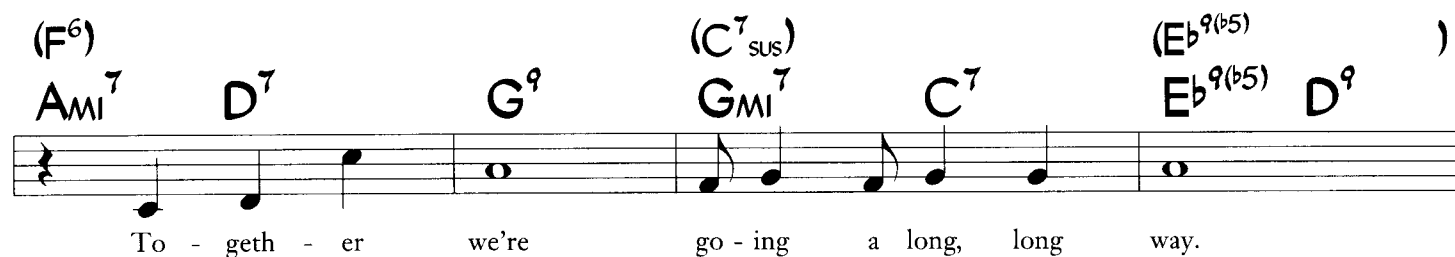
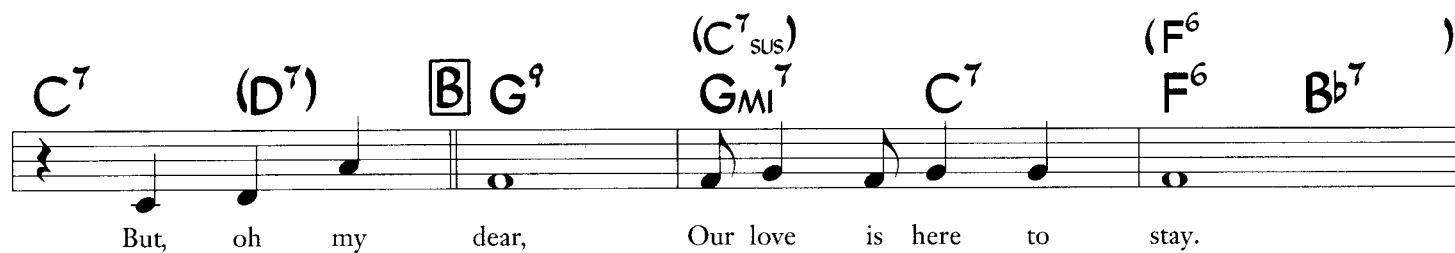
It's ver - y clear Our love is here to stay,



Not for a year, But ev - er and a day.



The ra - di - o and the tel - e - phone and the mov - ies that we



Solo on AB
After solos, D.S. al fine

People Make The World Go 'Round

Med. Slow R & B
(dr. tacet)

Thom Bell
Linda Creed

(as performed by the Stylistics)

N.C. (E μ 1¹¹)

(add dr.)

(el. pn. w/ bs. lower note 8va)

A

(el. pn./bs. 8va)

B

(sample bs.)

Chang-ing peo - ple's heads a - round. Go un - der-ground, young man

$FMA^7 G/F$ $A Mi^7$ $B Mi^7 A Mi^7$ (G) $F\# Mi^7(b5)$

(vocal, top notes, with)
(marimba, both notes)

mf Peo-ple make the world go 'round.

B^7 $A Mi^7$ $E Mi^9$

break

(Optional solos)
on AB

2. **C** (flugelhorns, both x's)

(round.) (1st x)

$E Mi^7$ (like letter A)

$D Mi^7$ $A Mi^7$ $E Mi^9$

(2nd x)

(But)

D.S. al Coda

$E Mi^9$ A^{13} A^{13} $A Mi^9$

'round. Peo-ple make the world go

(bs.)

Vamp & fade

(Flugelhorn, letter A, 2nd x)

A (2nd x)

Piano In The Dark

Brenda Russell, Jeff Hull
and Scott Cutler

(as performed by Brenda Russell)

Medium Pop Ballad

(Intro) *mf* (synth., 8va b.)

*F*_{MI} *E^b*/*D^b* (2nd x *E^b*) *A^b*/*C* *D^b* *E^b* 1. *A^b*/*C*

2. (*E^b*) *F*_{MI} *C*_{MI}/*E^b* / *C*_{MI}⁷/*B^b* *F*_{MI} (*add 9*) *F*_{MI} *C*_{MI}/*E^b* / *C*_{MI}⁷/*B^b*

A *F*_{MI} (*add 9*) *F*_{MI} *C*_{MI}/*E^b* / *C*_{MI}⁷/*B^b* *F*_{MI} (*add 9*) *F*_{MI} *C*_{MI}/*E^b* / *C*_{MI}⁷/*B^b*

mf When I find my-self watch-in' the time, — I nev-er think a-bout all the fun-ny things you've said; —

*B^b*_{MI}/*D^b* *D^b* *A^b*/*C* *B^b*_{MI}/*D^b* *E^b*

I feel like it's dead. — Where is it lead - ing me now?

B *F*_{MI} (*add 9*) *F*_{MI} *C*_{MI}/*E^b* *C*_{MI}⁷/*B^b*

I turn a - round in the still of the room, —
He holds me close like a beat of a heart. —

*F*_{MI} (*add 9*) *F*_{MI} *C*_{MI}/*E^b* *C*_{MI}⁷/*B^b* *B^b*_{MI}/*D^b* *D^b*

know - ing this is when — I'm go - na make my move. — Can't
He plays a mel - o - dy born to tear me all a - part. — The

A^b/*C* *C*⁷(#5) *cresc.* *B^b*/*D* *C*/*E* *f*

wait an - y long - er and I'm feel - ing strong - er. } But oh, —
si - lence is bro - ken and no words are spo - ken. }

C *F* (*add 9*) *F*_{SUS}/*B^b* *F*/*C* *B^b*/*D*

— just as — I walk to the door — I can feel your e - mo -

F *F*/*G* *F* (*add 9*) *A* *F*_{SUS}/*B^b* *F*/*C* *B^b*/*D* *⊕*

tion — there. — It's pull - ing — me back, back — to love — you.

Piano In The Dark (Rhythm Section)

Medium Pop Ballad

(Intro)

1.

mf (synth., 8va b.)
F_{MI}

E^b/_{Db} (2nd x)
E^b

A^b/_C D^b E^b A^b/_C

(synth., bass tacet)

2.

(E^b)

F_{MI}

(synth.)
C_{MI}/_{E^b} C_{MI}⁷/_{B^b}

F_{MI} (add 9) F_{MI}

C_{MI}/_{E^b} C_{MI}⁷/_{B^b}

(bass)

A

(synth.)

mf F_{MI} (add 9) F_{MI}

C_{MI}/_{E^b} C_{MI}⁷/_{B^b}

F_{MI} (add 9) F_{MI}

C_{MI}/_{E^b} C_{MI}⁷/_{B^b}

(etc.)

B^b_{MI}/_{Db} D^b A^b/_C B^b_{MI}/_{Db} E^b

(synth.)

B

F_{MI} (add 9) F_{MI} C_{MI}/_{E^b} C_{MI}⁷/_{B^b} F_{MI} (add 9) F_{MI} C_{MI}/_{E^b} C_{MI}⁷/_{B^b}

(synth.)

B^b_{MI}/_{Db} D^b A^b/_C C⁷(#5) B^b/_D C/_E

cresc.

C

F (add 9) F_{SUS}/_{B^b} F/_C B^b/_D F F (add 9) F/_G F_A

f (sample bs.)

F_{SUS}/B^b F/C B^b/D $\textcircled{D}$ C/D D_{MI}^7 B^b F/C C
 (sample bs.) (etc.)

$G_{MI}^7 F/A$ F_{SUS}/B^b C C/D D_{MI}^7 B^b F/C C $G_{MI}^7 F/A$
 dimin.

$B^b_{MI}^9/C$ F_{MI} E^b/D^b A^b/C D^b E^b
 mf (synth., 8va b.)

$B^b_{MI}^9/C$ E $F_{MI}^{(add 9)}$ F_{MI} C_{MI}/E^b C_{MI}^7/B^b $F_{MI}^{(add 9)}$ F_{MI} C_{MI}/E^b C_{MI}^7/B^b
 mf (Piano solo) (synth.)

$B^b_{MI}/D^b D^b$ A^b/C $C^{7(\#5)}$ B^b/D C/E
 (end solo) $cresc.$ D.S. al Coda

$\textcircled{F}$ C/D D_{MI}^7 B^b F/C C $G_{MI}^7 F/A$ F_{SUS}/B^b C
 f

C/D D_{MI}^7 B^b F/C C $G_{MI}^7 F/A$ $B^b_{MI}^9$ C

$G_{MI}^7 F/A$ $B^b_{MI}^9/C$ G $F_{MI}^{(add 9)}$ F_{MI} C_{MI}/E^b C_{MI}^7/B^b
 mf (gtr.) (Piano fills to end)

$F_{MI}^{(add 9)}$ F_{MI} C_{MI}/E^b C_{MI}^7/B^b $F_{SUS}^{(add 9)}$
 (Vamp till cue) (On cue)

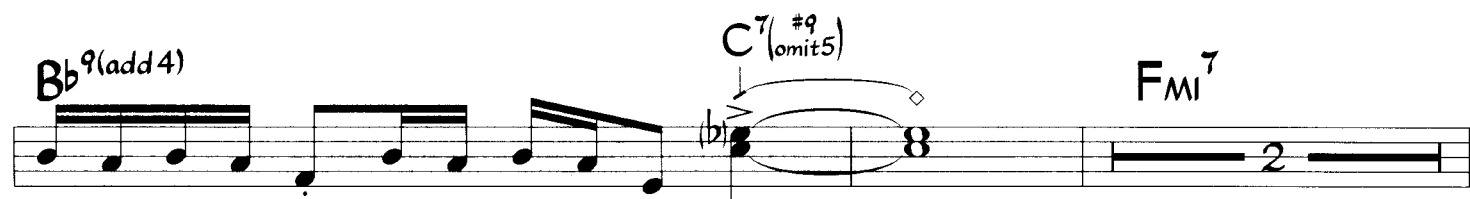
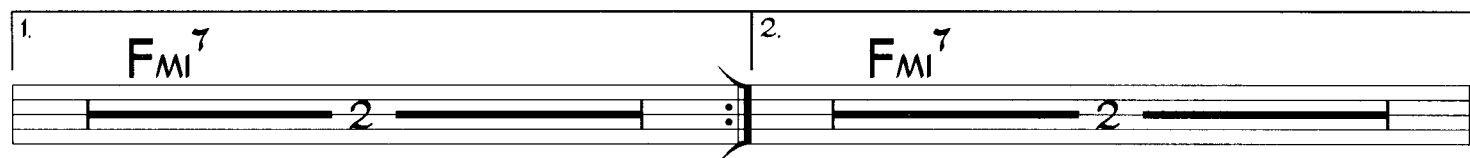
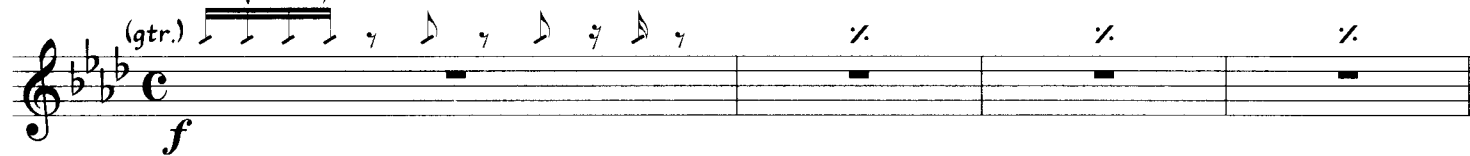
Pick Up The Pieces

Alan Gorrie, Roger Ball,
Owen McIntyre, Hamish Stuart,
Malcolm Duncan & Robbie McIntosh
(As performed by Average White Band)

Medium Rock

(Intro)

$C^7(\sharp 9)$
(add 4)



E Bb^9_{sus} F_{MI}^7 Φ

(saxes)

F $Bb^9(add 4)$ $C^7(\#9)_{omit5}$

$C^7(\#9)_{omit5}$ (drs. continue)

Pick up the piec-es, uh huh. Pick up the piec-es, uh huh. Pick up the piec-es, uh huh. Pick up the piec-es.

G Bb^9_{sus} 2 (3x's)

(Sax solo)

(sax bkgr., tacet 1st x)

H F_{MI}^7 (End solo)

(Solo, etc.)

(Optional repeat to letter G for more solos)

D.S. al Coda

I $Bb^9(add 4)$ 1.

$Bb^9(add 4)$ $C^7(\#9)_{omit5}$ 8

J F_{MI}^7 1., 2. 3.

Pick up the piec-es. Pick up the

K F_{MI}^7

Pick Up The Pieces (Rhythm Section)

Medium Rock

(Intro)

(rhythm gtr., 8va)

f

$C^7(\text{omit } 5)(\text{add } 4)$

(organ)

(bass) (drums tacet, tamborine "roll")

D **F^MI⁷**
(lead gtr.)
(like letter A)



2 2 2

F Bb^9 (add 4) (like letter C) C^7 $\#9$ (omit 5) (dr. continue)

Pick up the piec-es, uh huh. Pick up the piec-es, uh huh. Pick up the piec-es, uh huh.

G (Sax solo) (lead gtr.)

B^b₉sus (bass)

2 2

(3x's) (last x) (etc.)

(Sax solo etc.)

H FMI⁷ (like letter A)

(lead gtr.)

(optional repeat to letter G for more solos)

2

D.S. al Coda

The first system of the musical score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a first ending bracket labeled '1.' that spans the final three measures of the system. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A double bar line with repeat dots is used to indicate the end of the first ending. The second ending bracket is labeled '2.' and spans the final three measures of the system. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A double bar line with repeat dots is used to indicate the end of the second ending. The system concludes with a final double bar line.

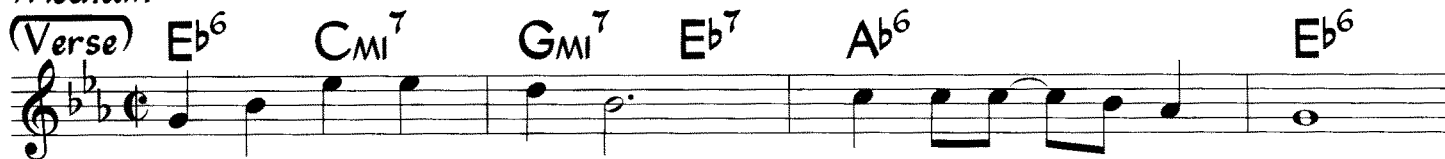
J
 Musical score for the song "Pick up the piec-es." The score is written for guitar and voice. The guitar part is in the key of F major (FMI⁷) and features a lead guitar line (lead gtr.) and a rhythm guitar line (like letter A). The vocal line is in the key of F major (FMI⁷) and includes the lyrics "Pick up the piec-es." and "Pick up the". The score is divided into two systems. The first system contains the first two measures of the song. The second system contains the next two measures, which are marked with a double bar line and a repeat sign. The second system also includes a first ending bracket labeled "1., 2." and a second ending bracket labeled "2.".

3. 

Please Don't Talk About Me When I'm Gone

Sidney Clare, Sam H. Stept
& Bee Palmer

Medium



Years we've been to - geth - er,
Just be - fore our part - ing,

seems we can't — get a - long
some - thing I — want to say.



No mat - ter what I do,
I'm real - ly sor - ry now,

it don't ap - peal to you.
for ev - 'ry brok - en vow.



Makes no diff - 'rence wheth - er
Sweet - heart, now you're start - ing

I am right — or I'm wrong,
on your own — lit - tle way,



If we can't be sweet - hearts,
One thing please re - mem - ber,

this much you can do:
in your mind some - how.



Please don't talke a - bout — me when I'm gone. — Oh, hon - ey,



though our friend - ship ceas - es from now on. —

And, lis - ten,



if you can't say an - y thing real nice, — it's bet - ter



not to talk at all, — is my ad - vice.

We're part - ing,

B G^7 C^7

you go your way, I'll go mine, it's best that we do.

F^7 F_{MI}^7 Bb^7

Here's a kiss! I hope that this brings lots of luck to you.

C E^b6 G^7 C^7

Makes no diff-'rence how I car - ry on, re - mem - ber,

F^7 Bb^7 E^b6 ($C^{7(b9)}$) F_{MI}^7 Bb^7

please don't talk a - bout me when I'm gone. (fine) Solo on ABC
After solos D.S. al fine

Put On A Happy Face

(from "Bye Bye Birdie")

Music by Charles Strouse

Lyric by Lee Adams

Medium

A $E^b6/9$ A^bMA^7 GMI^7 $C^{7(b9)}$ FMI^7 Bb^7 FMI^7 Bb^7

Gray skies are gon - na clear up, _____ Put on a hap - py face.

$E^b6/9$ A^bMA^7 GMI^7 $C^{7(b9)}$ FMI^7 Bb^9 $BbMI^7$ Eb^7

Brush off the clouds and cheer up, _____ Put on a hap - py face,

B A^bMA^7 (D^7) G^7 C^7 F^7 Bb^7 E^bMA^7 Eb^7

Take off that gloom - y mask of trag - e - dy, It's not your style.

A^bMA^7 (D^7) G^7 C^7 F^7 FMI^7 Bb^7

You'll look so good that you'll be glad _____ you de - cid - ed to smile. _____

C $E^b6/9$ A^bMA^7 GMI^7 $C^{7(b9)}$ FMI^7 Bb^7 FMI^7 Bb^7

Pick out a pleas - ant out-look, _____ Stick out that no - ble chin,

$E^b6/9$ A^bMA^7 GMI^7 $C^{7(b9)}$ FMI^7 Bb^9 $BbMI^7$ Eb^7

Wipe off that "full of doubt" look, _____ Slap on a hap - py grin. And

D A^bMA^7 A^o7 E^b6/Bb CMI^7 FMI^7 Bb^7 $G^{7(\#5)}$ C^7

spread sun - shine all o - ver the place, Just

F^9_{SUS} F^9 Bb^9_{SUS} Bb^{13} E^b6 $(C^{7(b9)})$ FMI^7 $Bb^{7(b9)}$

put on a hap - py face.

Medium Bright Pop

Real Love

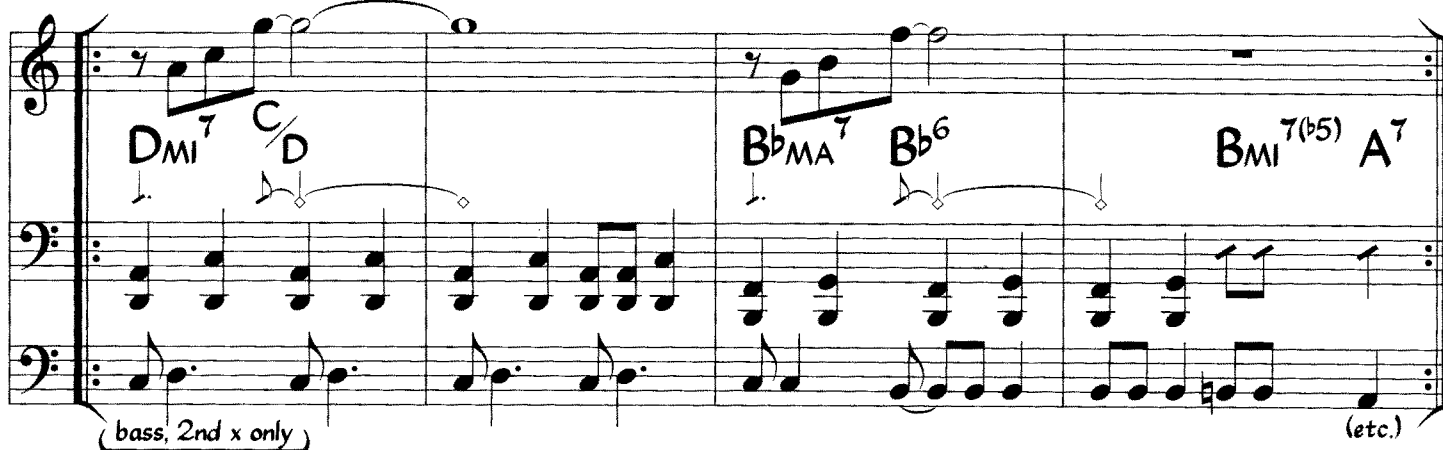
Michael McDonald

Patrick Henderson

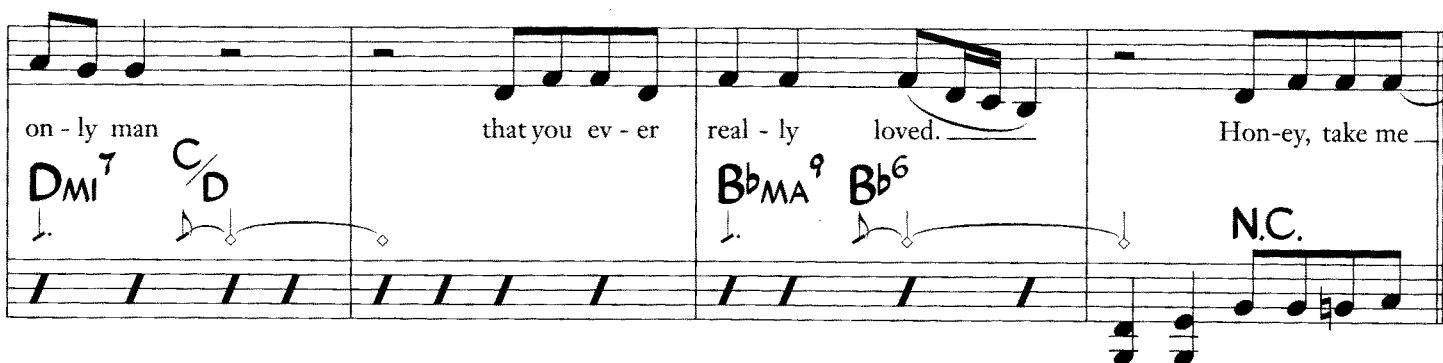
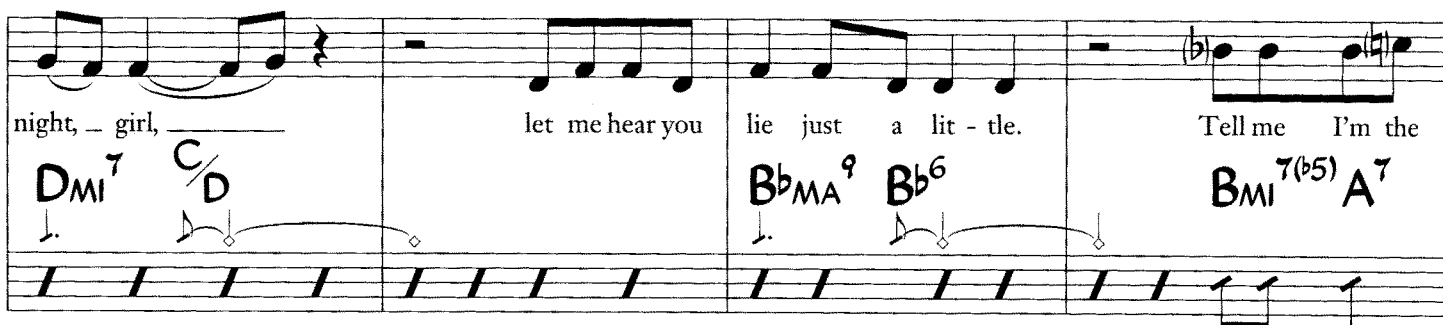
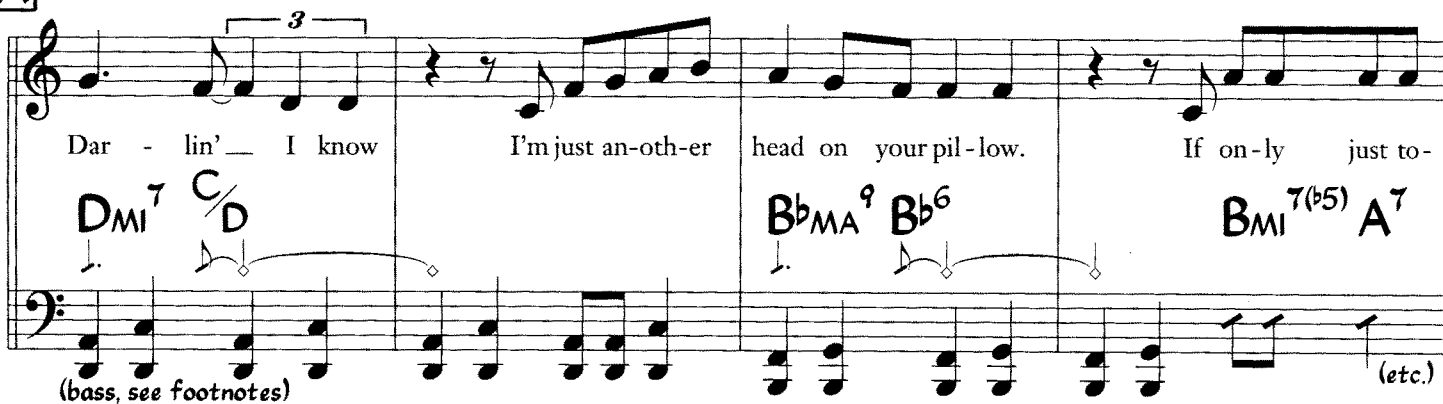
(As performed by the Doobie Brothers)

(Intro) N.C. (D^{MI}7)
(add dr. 2nd x)(B^b6)

(gtr., 2nd x, sounds 8va b.)



A



B

back in my mem-o - ry, place where it was all ver-y right, - so ver-y

B^b/C F/C B^b/C F/C B^b/C B^b/C F/C B^b/C F/C B^b/C B^b/C F/C B^b/C B^b/C F/C B^b/C F/C

C pedal

so ver - y nice. nice, so ver - y nice. (chorus, 8va b.)

$F^{6/9}$ F^6 C^9_{sus} C^9 $F^{6/9}$

(bass) (bass etc.)

C

Here, dar - lin', stands an - oth - er ban - dit want-ing you. In and out your

$F^{6/9}$ F^6 $F^{6/9}$ F^6 $F^{\#o7}$ G_{mi}^7

life they come and they go. Your days and nights like a

G_{mi}^7 D_{mi}^7/G C^9_{sus} C^7 $F^{6/9}$

wheel that turns, - grind-in' down a se - cret part of you, deep in-side your

$F^{6/9}$ F^6 $F^{6/9}$ F^6 $F^{\#o7}$ G_{mi}^7

heart, that no - bod - y knows. When you say, "Com - V.S. (turn page)

G_{mi}^7 D_{mi}^7/G C^9_{sus} C^7 $F^{\#o7}$ G_{mi}^7

V.S. (turn page)

S: D GMI^7 FMA^7/G GMI^7 $C\#^o7$ DMI^7 C/D DMI^7 $F\#^o7$ GMI^7

("com)-fort me", — to an - y - one — who ap-proach-es, chalk -

GMI^7 FMA^7/G GMI^7 $C\#^o7$ DMI^7 C/D DMI^7

in' up the hurt, { you live and you learn. } Well, we've both —
 { we live and we learn. }

F^{13}_{SUS} F^7 F^{13}_{SUS} F^7 F^{13}_{SUS} F^7 F^{13}_{SUS} F^7 B^b B^bMA^9 B^b B^bMA^9

— lived long e-nough to know — that we'd trade it all right — now for

(gtr. like Intro)

just one min-ute of real love, — real love. —

$BMI^{7(b5)}$ A^7 DMI^7 C/D B^bMA^9 B^b6 $BMI^{7(b5)}$ A^7

DMI^7 C/D B^bMA^9 B^b6 $BMI^{7(b5)}$ A^7 (etc.)

Real love, — real love. —

(Instr. solo)

$F^{6/9}$ F^6 C^9_{SUS} C^7 $F\#^o7$ GMI^7

GMI^7 DMI^7/G C^9_{SUS} C^9 $F^{6/9}$

$F^{6/9}$ F^6 C^9_{SUS} C^9 (end solo) $F^{\#o7}$ G_{MI}^7

D.S. al Coda

When you say, "Com -

$B_{MI}^7(b5)$ A^7 A^b13 G_{MI}^7 F/A B^b6 F/A B^b6 F/A B^b6 $C^{\#o7}$ D_{MI}^7

just one min-ute of real _____ love, _____

D_{MI}^7 C/D (like Intro) $B^b_{MA}^9$ B^b6 $B_{MI}^7(b5)$ A^7

real love, _____ real love. _____

D_{MI}^7 C/D (like Intro) $B^b_{MA}^9$ B^b6 $B_{MI}^7(b5)$ A^7

Real love, _____ real love. _____ (Vamp & fade)

Sample bass:

A D_{MI}^7 C/D $B^b_{MA}^9$ B^b6 $B_{MI}^7(b5)$ A^7 (etc.)

B (B^b/C) (etc.) $F^{6/9}$ F^6 C^9_{SUS} (etc.)

C pedal

D G_{MI}^7 F_{MA}^7/G G_{MI}^7 $C^{\#o7}$ D_{MI}^7 C/D D_{MI}^7 $F^{\#o7}$ G_{MI}^7 (etc.)

Red Clay

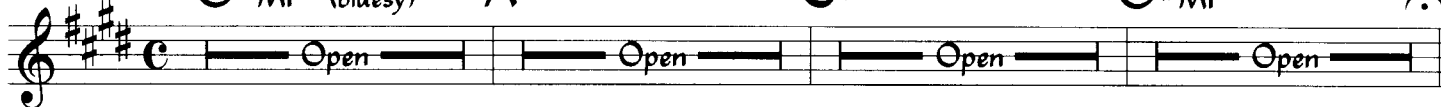
(aka "On The Red Clay")

Music by Freddie Hubbard

Lyric by Mark Murphy

Freely (All Ad lib)

(Intro)

C#MI⁷ (bluesy)A⁹(#11)G#⁷(#9)C#MI⁷

(Medium Funk/Jazz)

(solo dr.)



(add el. pn. 2nd x, see sample at end)

1. 2.

(bs. both x's) (etc.)

Chords: B^{SUS}/C#, A^{SUS}/B, D⁹_{SUS}, E⁹_{SUS}, F#⁹_{SUS}, C#^{SUS}/G#

A

Chords: B^{SUS}/C#, A^{SUS}/B, D⁹_{SUS}, E⁹_{SUS}, F#⁹_{SUS}, C#^{SUS}/G#

Chords: B^{SUS}/C#, A^{SUS}/B, D⁹_{SUS}, E⁹_{SUS}, F#⁹_{SUS}, C#^{SUS}/G#

1. 2.

B

Chords: B^{SUS}/C#, A^{SUS}/B, D⁹_{SUS}, E⁹_{SUS}, F#⁹_{SUS}, C#^{SUS}/G#

mf (trp./ten. divisi)

C

Chords: B^{SUS}/C#, A^{SUS}/B, D⁹_{SUS}, E⁹_{SUS}, F#⁹_{SUS}, C#^{SUS}/G#

(horns, octaves)

Chords: B^{SUS}/C#, A^{SUS}/B, D⁹_{SUS}, E⁹_{SUS}, F#⁹_{SUS}, C#^{SUS}/G#

(Solos)

D C#MI^{7(add 4)} B^{MI}⁷ E⁷ A^{MA}⁷ D#^{7(#9)} G#^{7(#5)} (last x)

(horns, octaves)
Each solo repeats **D** many times
After last solo, D.S. al Coda
(with repeats)

(Background to any solo, On cue)

(Vamp till cue)

(On cue)

(solo continues)

⊙ B^{SUS}/C# A^{SUS}/B D⁹_{SUS} E⁹_{SUS} F#⁹_{SUS} C#^{SUS}/G# (Freely)

(rhythm only) (rall. 3rd x) f (3x's) C#MI⁷ (all lib) Open

(Sample el. pn. vamp) (all except solos)

Mark Murphy's lyric to "On The Red Clay":

Screen door slappin' somewhere on the side porch,
A sleepy mornin' way out in the boondocks,
Stories are bein' told on the red clay.

Red clay's where we came from to begin with
And where we're goin' when time comes for splittin'.
Sounds are bein' dug on the red clay.

Movin', always groovin'.
Mornin', midnight, sleep tight.

Someone's playin' somethin' on the back step.
The happy faces look out of the windows.
Always is somethin' good on the red clay.

Waitin' for the paper in the evenin',
You watch the roses climb out of their earth beds.
Life is bein' lived on the red clay.

Smoothin' down my baby when she's tired out.
I tell her fun things and watch her start smilin'.
Nobody bein' sad on my red clay.

Your move, my move, check me.
He moves, they move, dig me?

Red clay's just the dirt, but it's alive, son.
So what you doin' just sittin' there goofin'?
Always a lot to do on the red clay.

Rockin' In Rhythm

Duke Ellington
Irving Mills
Harry Carney

Medium Bright

(Intro) B⁹ E⁹ A⁹ D⁹ G⁹ C⁹ N.C.
(pn., top note of chords)

(Optional: all C⁶ until letter D)

[A] C⁶ (E) F⁶ F^{#o7} C⁶/_G A_MI⁷ D⁷ G⁷)

[B] C⁶ (E) F⁶ F^{#o7} C⁶/_G A_MI⁷ D⁷ G⁷) (loco) (8va b.)

[C] C⁶ (E) F⁶ F^{#o7} C⁶/_G A_MI⁷ D⁷ G⁷)

(sample bs.)

[D] (Solo) (see notes at end)

Till cue On cue

E B⁹ E⁹ A⁹ D⁹ G⁹ C⁹ N.C.

(pn., top note)

(Solos) (can be all on C6 chord or a C blues)

F C⁶ (E F⁶ F#^{o7} C⁶/G A^{MI} D⁷ G⁷) C⁶ (E)

(F⁶ F#^{o7}) Till cue (C⁶/G A^{MI} G⁷/D C⁶) On cue G⁹(#5) { ff }

D.S. al Coda (with all repeats)

Simple ending

(C⁶) rall. to end 8va b.

(sample bs.)

Ellington ending

(trps., loco) 8va b. (C⁶) C¹³/G (trbs./bs.) (loco) C⁷(b5)

(rall. to end)

Optional melody, 1st 2 x's of letter D

D (2nd x 8va) (B^{b7}) to solos of letter D

Intro & letter E as played by Ellington:

8va mf B⁷ (pn. L.H., loco) E^{MI} A⁷ D^{MI} G¹³(#5) C⁶ N.C.

(bs., loco) f

'Round Midnight

Music by Thelonious Monk
& Cootie Williams

Lyric by Bernie Hanighen

Ballad

(Optional ad lib)

(Intro)

Ami^{7(b5)} D^{7(alt.)} Gmi^{7(b5)} C^{7(alt.)} Fmi^{7(b5)} Bb^{7(alt.)} Ebma^{7(#11)} Bb^{7(b5)}

[A] (Ballad)

Ebmi⁷ D (Fmi^{7(b5)} Bb^{7(b9)} Ebmi⁷ Ab⁷)
 Cmi^{7(b5)} (F^{7(b9)}) Abmi⁷ Db⁷ Cmi^{7(b5)} F^{7(b9)}

It be-gins to tell 'round mid-night, 'round mid-night, I do pret-ty well till

opt. (F⁷ Ema⁷)
 solos: Bmi⁷ E⁷ Bbmi⁷ Eb⁷ Abmi⁷ Db⁷ (Ebmi⁷ Gbma⁷ (G^{7(#9)}) Ab^{13(#11)})

af - ter sun - down, Sup-per-time I'm feel - ing sad, But it

Cmi^{7(b5)} F^{7(#5)} (Bb^{9(#11)}) Fmi^{7(b5)} Bb^{7(b9)} Ebmi⁷ D (Fmi^{7(b5)} Bb^{7(b9)} Ebmi⁷ Ab⁷)
 Cmi^{7(b5)} (F^{7(b9)}) Abmi⁷ Db⁷ Cmi^{7(b5)} F^{7(b9)}

real - ly gets bad 'round mid - night. Mem-'ries al - ways start 'round

Cmi^{7(b5)} (Fmi^{7(b5)} Bb^{7(b9)} Ebmi⁷ Ab⁷)
 solos: (F⁷ Ema⁷) Bmi⁷ E⁷ Bbmi⁷ Eb⁷

mid-night, 'round mid-night. Have-n't got the heart to stand those mem - 'ries,

Abmi⁷ Db⁷ (Ebmi⁷ Gbma⁷ (G^{7(#9)}) Ab^{13(#11)}) Cmi^{7(b5)} F⁷ Fmi^{7(b5)} Bb^{7(b9)} Ebma⁷

when my heart is still with you, and old mid - night knows it too. When some

B Cmi^{7(b5)} F^{7(b9)} Bb^{7(b5)} Cmi^{7(b5)} F^{7(b9)}

qua - rel we've had needs mend - ing, does it mean that our love is

end - ing? Dar - ling I need you; late - ly I find you're
out of my arms and I'm out of my mind. Let our love take wing 'round
mid-night, 'round mid-night. Let the an-gels sing for your re - turn - ing.

Let our love be safe and sound when old mid - night comes a - round.

D (Double x feel) (opt. 8va) **2., Solos**
ff Bb^9_{SUS} (dr. fill) Bb^9_{SUS} $Bb^7(\#9)$ (dr.) $Bb^7(\#9)$ (round.) Eb^{MA7} $Bb^7(\#9)$
(bs.) (bass solo)

Last x Eb^{MA7} (Optional ad lib. to end) **E** $C_{MI}^7(b5)$ $F^7(b9)$ $C_{MI}^7(b5)$ $F^7(b9)$
break- 3 3 3 3
round. Just let our love take wing, and let the an - gels sing your re -
 $F\#_{MI}^7$ $B^7(b9)$ $F\#_{MI}^7$ $B^7(b9)$ B_{MI}^7 $E^7(b9)$
turn - ing. Please let our love be safe and sound when old
(Freely) Eb^{MA7} Ab^{MA7} Gb^{MA7} $E^7(b9)$ $Eb^{MI9(MA7)}$
 $F_{MI}^7(b5)$ $Bb^{13(b9)}$ Bb_{MI}^7 Eb^7 Ab_{MI}^7 Db^7 $F\#_{MI}^7$ B^7 $E^7(b9)$ $Eb^{MA9(b5)}$
mid - night comes a - round. Ooo.

There are many different versions of this tune. The Intro, Interlude and "Last x" ending are optional.

'S Wonderful

(from "Funny Face")

George Gershwin
Ira Gershwin

Medium or Up Tempo *

(C^{7(b9)})

(Verse) F^{Mi}7 B^{b9} G^{Mi}7 E^bMA⁷

He: Life has just be - gun.
She: Don't mind tell - ing you,

Jack has found his Jill.
In my hum - ble fash,

(A^{Mi}7(b5)) D^{7(b9)} G^{Mi}7 B^bMA⁷ B^b7(#5) E^bMA⁷

Don't know what you've done,
That you thrill me through

But I'm all a - thrill.
With a ten - der pash.

(A^bMA⁷) A^{Mi}7(b5) D^{7(b9)} G^{Mi}7 C^{7(b9)} SUS4 - 3

How can words ex - press
When you said you care,

Your di - vine ap - peal?
'Mag - ine, my e - mosh.

F^{Mi}7 (A^bMi⁶) B^b7(b9) SUS4 - 3 E^bMA⁷ C^{7(b9)} SUS4 - 3

You can nev - er guess
I swore then and there

All the love I feel.
Per - ma - nent de - vosh.

B^b6/F F¹³SUS F⁹ B^b6/F (G^{b9})

From now one la - dy I in - sist,
You made all oth - er boys seem blah;

B^b6/F F¹³SUS F⁹ F^{Mi}7 B^b9 SUS B^b7(b9) (un poco rit.)

For me no oth - er girls ex - ist.
Just you a - lone fill me with Aah!

(Medium or Up Tempo) A E^b6 (G^{Mi}7(b5)) E^o7 C^{7(b9)}

'S won - der - ful!

'S mar - vel - ous!

F^{Mi}7(11) B^b7(13) E^b6 (C^{7(#5)}) C^{Mi}7 F⁷ B^b7

You should care _____ for

me! _____

* The verse is sometimes performed freely.



'S aw - ful nice! _____ 'S par - a - dise! _____
 'S what I love _____ to see! _____ { You've My
 made dear, my life so glam - or - ous, _____
 it's four - leaf clo - ver time. _____
 You can't blame me for feel - ing am - o - rous. _____
 From now on my heart's work - ing o - ver - time. _____ } Oh!
 'S won - der - ful! _____ 'S mar - ve - lous! _____
 * That you should care for me! *(fine)* Solo on ABC
 After solos, D.S. al fine

Jazz performers often alter the phrasing like this:



'S won - der - ful! _____ 'S mar - ve - lous! _____ (etc.)

* The last four bars are most often played as written in the chart. They were originally written as follows:



That you should care _____ for me!

Sabiá

(Song Of The Sabiá)

Music by Antonio Carlos Jobim
Portuguese Lyric by Chico Buarque
English lyric by Norman Gimbel

Bossa Nova *

Chord Progressions:

- Section A:** D^{MA}₇/F[#], F^o₇, A, E^{MI}₇, A^{7(b9)}, (F^{#MI}₇) D^{MA}₇/F[#], F^o₇, E^{MI}₇, F^{#7(b9)}, B^{MI}₉, B^{b+}, (B^{MI}₉/A), A⁶, A^{b7(#5)}, G^{MA}₇, F^{#MI}₇, E^{MI}₇, F^{#7(b9)}/A^b, B^{MI}₇, D⁷/A, (B^b/A^b) A^b_o₇, A⁷/G, G^o₇, B^{MI}₇, D⁷/A, (G^{7(#9)}/A^b) A^b_o₇, F^{#7(#9)}/G, G^o₇, D^{6/9}, F^o₇, (F¹³_{SUS4-3}), F^o₇.
- Section B:** E^{MI}₇, A^{7(b9)}, (A^{bMI}₉) F^{MA}_{7(#5)}, D^{b9}, F^{MA}₇, A^b_o₇, G^{MI}₇, C^{7(b9)}, F^{MI}₇, E^b, D^{MI}_{7(b5)}, G^{7(b9)}, C^{MI}₇, (F^{MI}₇) A^b_o₇, C^{MI}₇, F^{7(b9)}/A^b, B^b_{MI}₇, (E^{bMI}₇) G^{bMI}₆.

Lyrics:

I'll go back. _____ I know now _____ that _____
I'll go back, _____ that my place _____ is there, _____ and
there _____ it will al - ways be. _____
There where I _____ can hear _____ the _____ song _____ of the Sa - bi - á, _____
the _____ song _____ of the Sa bi á. _____ I'll go back. _____
I know now that _____ I'll go back. _____
I will lie _____ in the _____ shad - ow of a palm _____ that's no long - er there, _____
And pick a flower that does - n't grow, And may - be

some - one's love will speed the night, the lone - ly un -

want - ed night that may bring me to the new -

day. I'll go back. I know now that

I'll go back. They were not in vain, All the

plans I made to de - ceive my - self, All the

roads I made just to lose my - self, All the

love I made to for - get my - self, All mis -

takes I made just to find my - self. (fine) (I'll go back,)

*Cedar Walton plays this with a jazz feel in 2 (for the head).

(Portuguese lyric)

Vou voltar, Sei que ainda, vou voltar.
Para o meu lugar Foi lá
E é, ainda, lá, Que eu hei de ouvir cantar
Uma sabiá, Cantar uma sabiá.

Vou voltar, Sei que ainda, vou voltar.
Vou deitar à sombra de uma palmeira
Que já não dá, Colher a flor que já não dá,
E algum amor Talvez, possa espantar
As noites que eu não queria
E anunciar o dia.

Vou voltar, Sei que ainda, vou voltar.
Não vai ser em vão,
Que fiz tantos planos de me enganar,
Como fiz enganos de me encontrar,
Come fiz estradas de me peridr,
Fiz de tudo e nada de te esquecer.

Solo on ABC
After solos, D.C. al fine

Saving All My Love For You

Music by Michael Masser

Lyric by Gerry Goffin

(as performed by Whitney Houston)

Pop Ballad

A

Chords: F_{SUS}^9 B^bMA^7 GMI^7 CMI^9 F_{SUS}^9

A few _____ sto - len mo - ments _____ is all _____ that we share. _____

Chords: B^bMA^7 GMI^7 CMI^9 F_{SUS}^9 GMI^7 C/G

You've _____ got your fam - 'ly _____ and they _____ need you there. _____ Though I try _____ to re - sist _____ be - ing

Chords: GMI^7 C/G B^b A GMI^7 F AMI^7 $D^9(b5)$ D^9

last _____ on your list, but no oth - er man's _____ gon - na do, _____ so I'm

Chords: E^bMA^7 DMI^7 CMI^7 F_{SUS}^9 B^bMA^7 GMI^7 CMI^9 F_{SUS}^9

sav - ing all my love for you. _____ It's

Chords: B^bMA^7 GMI^7 CMI^9 F_{SUS}^9 B^bMA^7 GMI^7

not _____ ver - y eas - y _____ liv - ing _____ all a - lone. _____ My friends _____ try and tell me _____ find a

Chords: CMI^9 F_{SUS}^9 GMI^7 C/G GMI^7 C/G

man _____ of my own. _____ But _____ each time _____ I _____ try, _____ I just break down _____ and _____ cry, _____ 'cause I'd

Chords: B^b A GMI^7 F AMI^7 $D^9(b5)$ D^9 E^bMA^7 DMI^7 CMI^7 F_{SUS}^9

rath - er be home _____ feel - in' blue, _____ so I'm sav - ing all my love for you. _____

Chords: B^b **B** AMI^7 D^7 GMI^7

_____ You used to tell me _____ we'd run a - way to - geth - er; _____

*C*_{MI}⁷ *F*⁷ *B*^b*MA*⁷ *E*_{MI}^{7(b5)} *A*^{7(b9)}

love gives you the right _____ to be free. _____ You said: _____ "Be pa - tient, — just

*D*_{MA}⁷ *G*_{MI}⁷ *C*⁷ *F*¹³_{SUS}

wait a lit - tle long - er," _____ but that's just _____ an old fan - ta - sy. _____ I've

C *B*^b*MA*⁷ *G*_{MI}⁷ *C*_{MI}⁹ *F*⁹_{SUS} (*S*) *B*^b*MA*⁷ *G*_{MI}⁷

got _____ to get read - y, _____ just a few _____ min-utes more. Gon-na get _____ that old feel - ing _____ when you
(No _____ oth - er wo - man _____ is

*C*_{MI}⁹ *F*⁹_{SUS} *G*_{MI}⁷ *C*/*G* *G*_{MI}⁷ *C*/*G*

walk _____ through that door. 'Cause to - night _____ is the night _____ for _____ feel - ing _____ all _____ right. We'll be
gon-na _____ love you more.)

B^b *A* *G*_{MI}⁷ *F* *A*_{MI}⁷ *D*^{9(b5)} *D*⁹ *E*^b*MA*⁷ *D*_{MI}⁷ *C*_{MI}⁷

mak - ing love the whole _____ night _____ through, _____ so I'm sav - ing all my love, yes I'm

E^b*MA*⁷ *D*_{MI}⁷ *C*_{MI}⁷ *E*^b*MA*⁷ *D*_{MI}⁷ *C*_{MI}⁷ *F*⁹_{SUS} (⊕) *B*^b*MA*⁷ *G*_{MI}⁷

sav - ing all my love, yes I'm sav - ing all my love for _____ you. _____

*C*_{MI}⁹ *F*⁹_{SUS}

(Optional D.S. al Coda)

(⊕) *B*^b*MA*⁷ *G*_{MI}⁷ *C*_{MI}⁹ *F*⁹_{SUS}

you. _____ For

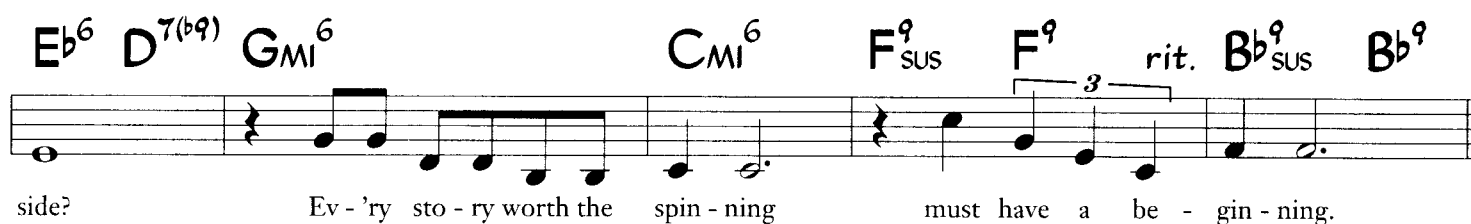
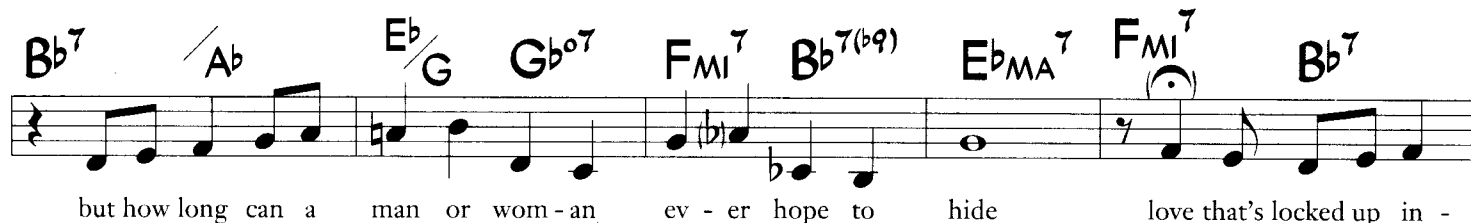
Vamp and fade

Secret Love

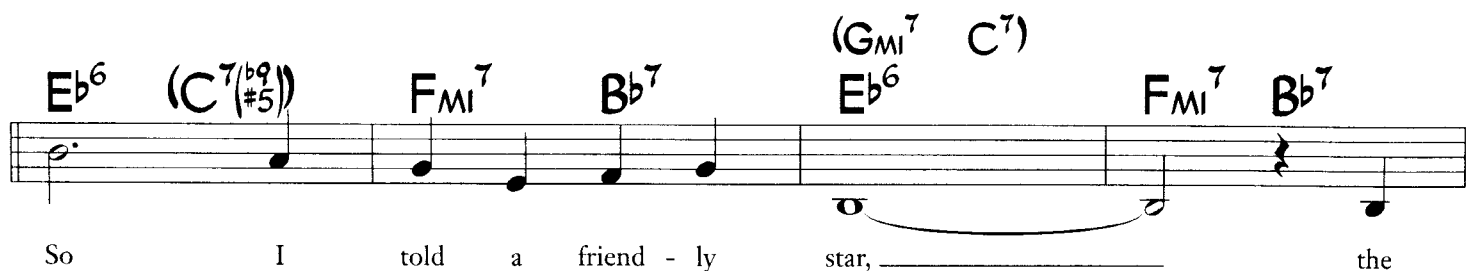
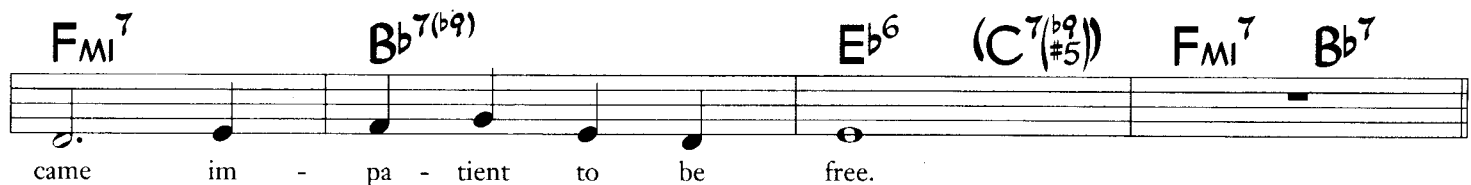
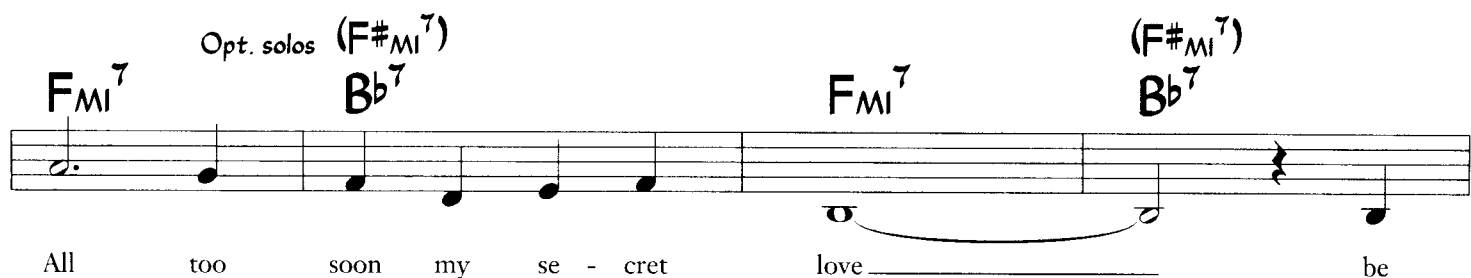
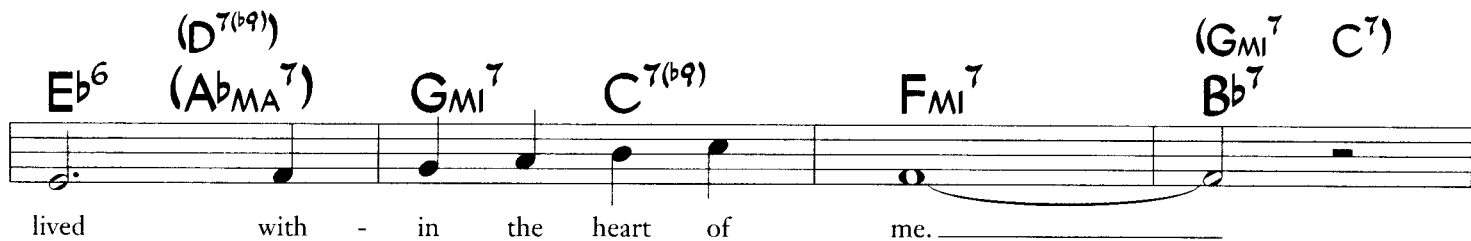
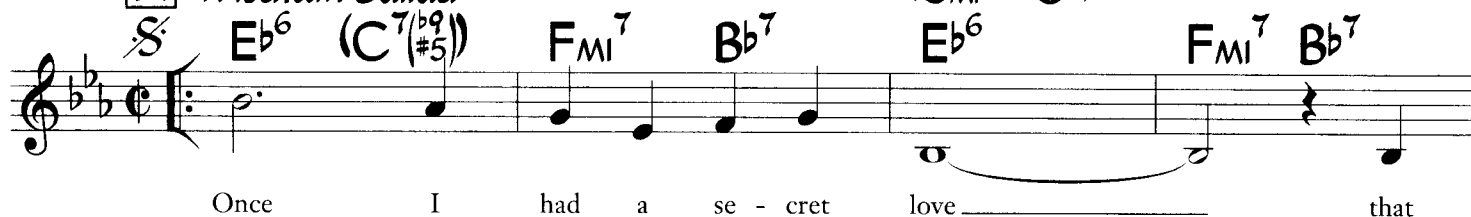
Music by Sammy Fain
Lyric by Paul Francis Webster

Freely

(Verse)



A (Medium Ballad) *



* Also performed Up Tempo.

way that dream - ers oft - en do, _____

just how won - der - ful you are _____ and

why I'm so in love with you.

B Now I shout it from the high - est hills,

e - ven told the gold - en daf - fo - dils. At

C last my heart's an o - pen door, _____ and

my se - cret love's no se - cret an - y more. _____

(fine) Solo on ABC After solos, D.S. al fine

Chords: Eb⁶ (D^{7(b9)}) (Ab^{MA}7) G^{MI}7 C^{7(b9)} F^{MI}7 (G^{MI}7 Bb⁷ C⁷)

Opt. solos (F^{#MI}7) Bb⁷ F^{MI}7 (F^{#MI}7) Bb⁷

Chords: F^{MI}7 Bb^{7(b9)} Eb⁶ D^{MI}7(b5) G^{7(b9)}

Chords: C^{MI}7 F⁷ Bb^{MA}7

Chords: Bb^{MI}7 Eb⁷ Ab^{MA}7 Ab^{MI}7 Db⁷

Chords: (G^{MI}7 Eb^{MA}7) F^{MI}7 (F^{MI}7) Db¹³ G^{MI}7(b5) C^{7(b9)}

Chords: F^{MI}7 Bb⁷ Eb⁶ (C^{7(b9)} #5) F^{MI}7 Bb^{7(b9)}

The last 4 bars (plus the pick-up) are sometimes played or sung as follows:

My se - cret love's no se - cret an - y more. _____

Chords: F^{MI}7 Bb⁷ Eb⁶ (C^{7(b9)} #5) F^{MI}7 Bb^{7(b9)}

Bars 1-14 and 17-28 of letter A are often played over a B-flat pedal.

September In The Rain

(from "Gold Diggers of 1935")

Music by Harry Warren

Lyric by Al Dubin

Freely

(Verse)

Chords: $E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ $B^b7(b9)$ $C_{MI}7$ F^9

My day dreams lie bur-ied in au-tumn leaves, They're cov-ered with au-tumn

Chords: $B^b^9_{SUS}$ $B^b7(b9)$ $E^b_{MA}7$ $G_{MI}7$ $G^b_{MI}7$ $F_{MI}7$ $B^b^9_{SUS}$ $B^b7(b9)$ $B^b7(b9)$ $E^b_{MA}7$ B^b13

rain The time is sweet Sep - tem - ber, the place, a shad - y lane,

Chords: $E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ $B^b7(b9)$ $C_{MI}7$ F^9 $B^b^9_{SUS}$ B^b7

I'm rid-ing the wings of an au-tumn breeze, Back to my mem - o - ries.

(Medium)

A

Chords: B^b7 E^b6 $B^b_{MI}7$ E^b^9 A^b6

The leaves of brown came tum - bling down, re - mem - ber? In Sep -

Chords: $(G^7(\#5))$ D^b^9 $F_{MI}7$ $B^b7(b9)$ E^b6 $C^7(\#5)$ $F_{MI}7$ $B^b7(b9)$

tem - ber in the rain. The

Chords: E^b6 $B^b_{MI}7$ E^b^9 A^b6

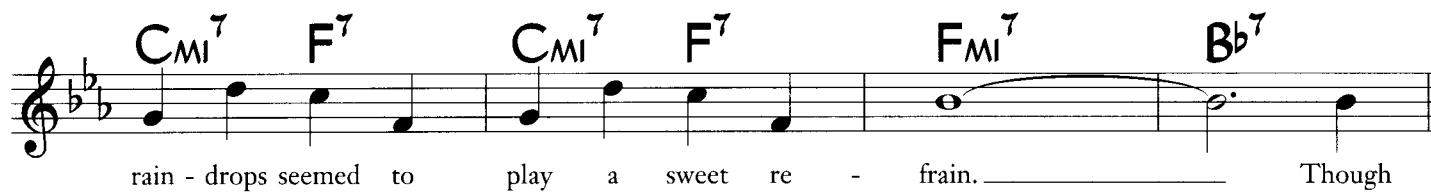
sun went out just like a dy - ing em - ber, That Sep -

Chords: D^b^9 $F_{MI}7$ $B^b7(b9)$ E^b6

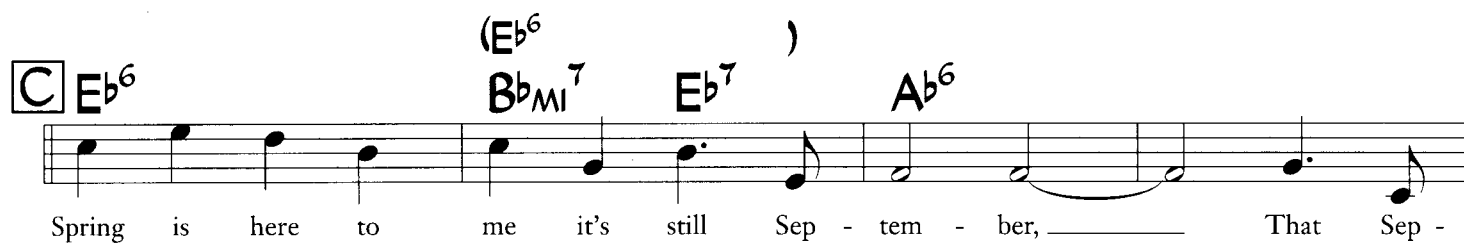
tem - ber, in the rain. To

Chords: $B^b_{MI}7$ E^b7 $B^b_{MI}7$ E^b7 A^b6

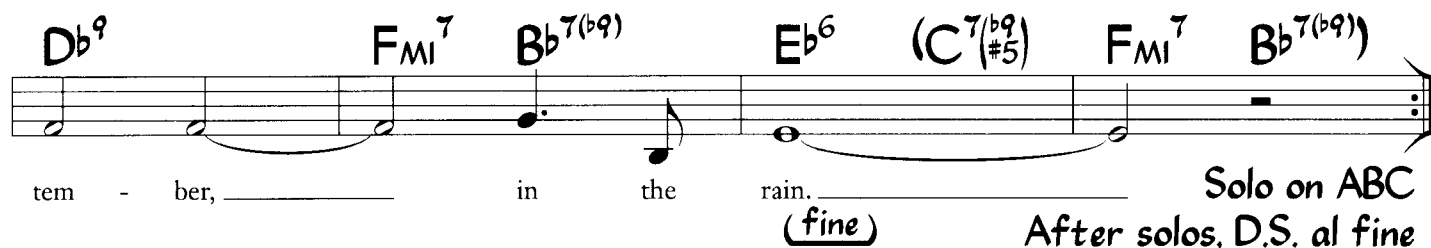
ev - 'ry world of love I heard you whis - per, the



rain - drops seemed to play a sweet re - frain. _____ Though



Spring is here to me it's still Sep - tem - ber, _____ That Sep -



tem - ber, _____ in the rain. _____ Solo on ABC
(fine) After solos, D.S. al fine

Alternate chords for letter A, bars 1-2 & 9-10, and letter C, bars 1-2:



Serenade In Blue

(from "Orchestra Wives")

Music by Harry Warren

Lyric by Mack Gordon

Slow and Bluesy

A

When I hear that Ser - e - nade In Blue, I'm some-where in an oth - er world, a - lone with you shar - ing all the joys we used to know, man - y moons a - go. Once a-gain your face comes back to me, just like the theme of some for - got - ten mel - o - dy, in the al - bum of my mem - o - ry, Ser - e - nade In Blue. It

Chords: $E^b_{MA}7$, (A^b9) , $G^{MI}7(b5)$, $C7(\#5)$, F^9 , $B^b7(\#5)$, $G^{MI}7$, $F\#^{MI}7(B^9)$, $F^{MI}7$, $(F^{MI}7)$, $B^b7(b9)$, E^b6 , F^{13} , $F7(\#5)$, B^b9_{SUS} , $B^b7(b9)$, $G^{MI}7$, G^b9 , $F^{MI}7$, E^9 , $E^b_{MA}7$, (A^b9) , $G^{MI}7(b5)$, $C7(\#5)$, $(F^{MI}7)$, E^b , B^b9_{SUS} , A^b , G^{13} , $G7(\#5)$, C^9 , $C7(\#5)$, $(D^{MI}7)$, $D^b9(\#11)$, $(F^{MI}7)$, $B^b7(b9)$, E^b6 , $(A^9(\#11))$, $B^b^{MI}7$, E^b9 , $(D^{MI}7)$, $D^b9(\#11)$, G^{13} , $G7(\#5)$, C^9 , $C7(\#5)$, $(F^{MI}7)$, F^{13} , $F7(\#5)$, B^b9_{SUS} , $B^b7(b9)$, E^b6 , $(A^9(\#11))$, $B^b^{MI}7$, E^b9

B

seems like on - ly yes - ter - day, — a small ca - fe, a crowd - ed floor, — and as we dance the night a - way, — I hear you say, "For - ev - er more." — And then the song be - came a sigh, — For - ev - er more be - came good - bye, but

Chords: A^b6 , $A^b^{MI}6$, $A^b^{MI}7$, $A^b^{MI}6$, (A^b6) , $A^b^{MI}6$, $A^b^{MI}7$, $A^b^{MI}6$, $(E^b^{MI}9)$, $E^b^{MI}6/9$, G^b , $B^b7(b9)$, $(E^b^{MI}9)$, $E^b^{MI}7$, G^b , F^7 , $G^{MI}7$, A^b7 , F^7/A

you re-mained in my heart. — So tell me, Dar-ling, is there still a

spark, or on - ly lone - ly ash - es of the flame we knew?

Should I go on whist-ling in the dark Ser - e - nade In Blue?

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of three staves of music. The first staff contains the melody for the first line of the song, with lyrics 'you re-mained in my heart. — So tell me, Dar-ling, is there still a'. The second staff continues the melody with lyrics 'spark, or on - ly lone - ly ash - es of the flame we knew?'. The third staff continues the melody with lyrics 'Should I go on whist-ling in the dark Ser - e - nade In Blue?'. Above the notes are various chords, including Bb7, FMI7, C7(b9), FMI7, B9(#11), Bb13(b9), EbMA7, (Ab9), GMI7(b5), C7(b9), F9, Bb7(b9), GMI7, F#MI7(B9), FMI7, Bb9sus, Ab, DMI7, Db9(#11), G13, G7(#5), C9, F9, Bb13(b9), Eb6/9, and (FMI7 Bb7(b9)).

Originally written:

The musical score is written in E-flat major (three flats) and 4/4 time. It consists of three staves of music. The first staff contains the melody for the first line of the song, with lyrics 'you re-mained in my heart. — So tell me, Dar-ling, is there still a'. The second staff continues the melody with lyrics 'spark, or on - ly lone - ly ash - es of the flame we knew?'. The third staff continues the melody with lyrics 'Should I go on whist-ling in the dark Ser - e - nade In Blue?'. Above the notes are various chords, including EbMA7, (Ab9), GMI7(b5), C7(b9), F9(#11), Bb7(b9), GMI7, F#MI7(B9), FMI7, (FMI7 Eb), DMI7, Db9(#11), G13, G7(#5), C9, C7(b9), (FMI7 F13), F7(#5), Bb9sus, Bb7(b9), Eb6, GMI7, Gb9, FMI7, and E9. The score ends with '(etc.)'.

Shiny Stockings

Music by Frank Foster
Lyric by Ella Fitzgerald

Medium Groove

F#MI⁹ A GMI⁹ C⁹ GMI⁹ C⁹ (C^{7(b9)})

She: Those silk shin-y stock - ings that I wear when I'm with you, — I
He: Those silk shin-y stock - ings that you wear when I'm with you, — You

FMA⁹ Bb⁹ AMI⁷ (F⁶ A AMI⁷ F⁶ A Ab^{o7}) Ab^{o7} (AbMI^{7(b5)})

wear 'cause you told — me that you dig that cra - zy hue. — Do
wear 'cause I told — you that I dig that cra - zy hue. — When

GMI⁷ C⁹ Bb⁹ AMI⁷ D⁹ C

we think of ro-mance — When we go to a dance? — Oh, no, —
we go to a dance — Do I think of ro-mance? — No, all —

BMI⁷ E⁹ (E^{13(b9)}) A⁶ AMI^{7(b5)} D^{7(b9)} (Ab⁹)

— You take a glance — at those shin - y silk stock - ings.
— I do is glance — at those shin - y silk stock - ings.

[B] GMI⁹ C⁹ GMI⁹ C⁹ (C^{7(b9)})

Then came a - long — some chick with great big stock-ings too. — When
Then came a - long — some guy who dug your stock-ings too. — When

FMA⁹ Bb⁹ AMI⁷ (F⁶ A AMI⁷ F⁶ A Ab^{o7}) Ab^{o7} (AbMI^{7(b5)})

you changed your mind — a - bout me; why I nev - er knew. — I
you changed your mind — a - bout me; why I nev - er knew. — I

GMI⁷ C⁹ Bb⁹ AMI⁷ D⁹ (F#MI⁷)

guess I'll have to find — a new, a — new kind; — A
guess I'll have to find — a new, a — new kind; — A

C⁹SUS C⁹SUS C^{13(b9)} F⁶ (F#^{o7}) F#^{o7} F#MI⁹

guy who digs my shin - y stock-ings too. —
gal who wears those shin - y stock-ings too. —

Solo on AB
After solos, go on
or D.C. al Coda

(ens.) *mp*

C GMI^9 (1st x) GMI^9 $C^{13(b9)}$ FMA^9 Bb^9 (AMI^9)

(bs. walks) *mp*

AMI^9 $Ab^9(\#11)$ GMI^9 C^9 Bb^9 AMI^9 D^9 C^9

crescendo poco a poco *f*

BMI^9 E^9 $E^{7(\#9)}$ AMA^9 $E^{7(b9)}$ $AMI^{7(b5)}$ $D^{7(\#9)}$ GMI^9 D^9

ff *mf* *mp* *mf*

C^9_{SUS} C^9_{SUS} $C^{13(b9)}$ F^6 *dr. fill* $D^{7(\#5)}$

ff

D GMI^7 C^9 GMI^9 C^{13} FMA^9 Bb^9 (AMI^7)

(w/ dr. fills) (bs. walks)

AMI^7 F^6 Ab^7 GMI^7 C^9 Bb^9 AMI^7 D^9

f

BMI^7 E^9_{SUS} E^9 E^9_{SUS} A^6 *N.C.* *dr. fill* $D^{7(\#5)}$ C^9 Bb AMI^7 (D^9)

f *ff*

D^9 Ab^{13} GMI^7 C^9_{SUS} $C^{13(b9)}$ F^6 $AMI^{7(b5)}$ $D^{7(\#9)}$

mf

Skip 1 bar to letter E or (play if going on) (D.S.) al Coda

F^6 $D^{7(\#9)}$ **E** GMI^7 C^9_{SUS} $C^{13(b9)}$ F^6

A new guy — who digs my shin - y stock-ings too. —
A new gal — who digs my shin - y stock-ings too. — (pn. 8va b.)

N.C. GMI^7 $GbMA^9$ FMA^9 $FMA^{9(\#11)}$

dr. fill (ens.) *ff* (top note of chord)

In Ella Fitzgerald's version the 1st ending of letter D is omitted. The D.S. al Coda is taken.

Since I Fell For You

Buddy Johnson

Bluesy Ballad or Freely*

(Verse) $E^b_{MA}{}^7$ $C_{MI}{}^7$ $F_{MI}{}^7$ $B^b{}^9$ $E^b_{MA}{}^7$ $C_{MI}{}^7$ $F_{MI}{}^9$ $B^b{}^9$

When you just give love and nev-er get love, You'd bet-ter let love _____ de-part. _____

$B^b_{MI}{}^7$ $E^b{}^{13}$ $A^b_{MA}{}^9$ $D^b{}^9$ $C^b{}^9$ $B^b{}^9_{SUS}$ $B^b{}^9$

I know it's so and yet I know. _____ I can't get you out of my heart. _____

(Bluesy Ballad)* $(C^{7(b9)})$ $E^b_{MA}{}^7$ $C_{MI}{}^7$ $F_{MI}{}^7$ $B^b{}^7(\#5)$ $E^b_{MA}{}^7$ $C_{MI}{}^7$ $(C^{7(b9)})$

You _____ made me leave my hap - py home,

$F_{MI}{}^7$ $B^b{}^9$ (A^9) $A^b{}^9$ $G^b{}^9$ F^7 $B^b{}^9_{SUS}$

You took my love and now _____ you're gone Since I _____ fell for

$(E^b_{MA}{}^7)$ $G^7(\#5)$ $C^{7(b9)}$ F^7 $B^b{}^9_{SUS}$ (E^9) $E^b_{MA}{}^7$ $C_{MI}{}^7$ $F_{MI}{}^7$ $B^b{}^7(\#5)$

you. _____ Love _____ brings such mis - er - y _____ and

$(C^{7(b9)})$ $E^b_{MA}{}^7$ $C_{MI}{}^7$ $F_{MI}{}^7$ $B^b{}^9$ (A^9) $A^b{}^9$ $G^b{}^9$

pain. I know I'll nev - er be _____ the same

F^7 $B^b{}^9_{SUS}$ $(E^b{}^6)$ $E^b{}^6$ $(E^b{}^6)$ $E^b{}^6$ $(E^b{}^6)$ $E^b{}^6$ $(E^b{}^6)$ $E^b{}^6$ $(E^b{}^6)$ $E^b{}^6$

Since I _____ fell for you. _____ It's

$(E^b_{MI}{}^7)$ $A^b{}^7$ $E^b_{MI}{}^7$ $A^b{}^7$ $E^b_{MA}{}^7$ $C_{MI}{}^7$ $B_{MI}{}^7$ $(E^b_{MI}{}^7)$ $A^b{}^7$ $E^b{}^7$ $B^b_{MI}{}^7$ $E^b{}^7$

too bad, _____ it's too sad _____ But I'm in love with _____ you. _____ You

$(E^b_{MI}{}^7 \quad A^b{}^7)$ $E^b_{MI}{}^7 \quad A^b{}^7$ $E^b{}^6$ $C^7(\#5)$ $F_{MI}{}^7$ $B^b{}^7$
 $A^b{}^9$ $D^b{}^9$

love me ____ then snub me, ____ Oh, what can I do? ____ I'm still in love with you.

$(C^7(b9))$ $(C^7(b9))$
 $E^b_{MA}{}^7$ $C_{MI}{}^7$ $F_{MI}{}^7$ $B^b{}^7(\#5)$ $E^b_{MA}{}^7$ $C_{MI}{}^7$

I ____ guess I'll nev - er see ____ the light.

$F_{MI}{}^7$ $B^b{}^9$ (A^9) $A^b{}^9$ $G^b{}^9$ F^7 $B^b{}^9_{SUS}$

I get the blues most ev - 'ry night Since I ____ fell for

$E^b{}^6$ $(C^7(\#5))$ F^7 $B^b{}^9_{SUS}$

you. (fine)

Solo on ABC
After solos, D.S. al fine

* Often performed in 12/8 with many embellishments:

$(C^7(b9))$ $(C^7(b9))$
 $E^b_{MA}{}^7$ $C_{MI}{}^7$ $F_{MI}{}^7$ $B^b{}^7(\#5)$ $E^b_{MA}{}^7$ $C_{MI}{}^7$

You ____ made me leave my hap - py home, ____

$F_{MI}{}^7$ $B^b{}^9$ (A^9) $A^b{}^9$ $G^b{}^9$ F^7 $B^b{}^9_{SUS}$

You took my love and ____ now you're gone ____ Since I fell ____ for

$(E^b_{MA}{}^7)$ $G^7(\#5)$ $C^7(b9)$ F^7 $B^b{}^9_{SUS}$ (E^9)

you. (etc.)

Often performed in F.

Slow Hot Wind

Music by Henry Mancini
Lyric by Norman Gimbel

Slow Samba (F^{9(#11)})

A A_{MI}⁹ (F^{9(#11)}) A_{MI}⁹ (E_b^{9(#11)}) D_{MI}⁹

His
Her gaze swept o - ver me like a slow

(B_{MI}^{7(b5)} E^{7(b9)}) (F^{9(#11)}) A_{MI}⁹ A_{MI}⁹ A_{MI}⁹ A_{MI}⁹

hot wind. Some days it's too warm to fight

(B_{MI}^{7(b5)} E^{7(b9)}) (F^{9(#11)}) A_{MI}⁹ (E_b^{9(#11)}) D_{MI}⁹ (G_b^{9(#11)})

a slow hot wind.

B F_{MA}⁷ E_{MA}⁷ E_b_{MA}⁷

There in the shade, like a cool drink wait - ing, he sat with
she

E_b_{MI}⁹ A_b_{SUS}⁹ D_b_{MA}⁷ C_{MA}⁷ B_{MI}⁷ E^{7(b9)}

slow fire in his eyes, just wait - ing.

(F^{9(#11)}) A_{MI}⁹ (E_b^{9(#11)}) D_{MI}⁹

Some days it's too warm to fight a slow

(B_{MI}^{7(b5)} E^{7(b9)}) (B_{MI}^{7(b5)} E^{7(b9)}) A_{MI}⁹

hot wind.

So In Love

(from "Kiss Me Kate")

Cole Porter

Medium* (F_{MI} F_{MI}^(#5) F_{MI}^(#5))

A F_{MI}^(add 9) % G_{MI}^{7(b5)} C^{7(b9)} F_{MI}^{6/9} (F^{7(#5)})

Strange, dear, _____ but true, dear, _____ When I'm close _____ to

(D^bMA⁷ B_{MI}⁹ % B_{MI}⁷ E_{SUS}⁹ E^b7(b9) A^bMA⁷ A^b7

you, dear, _____ The stars fill the sky, _____ So in

(D^b13 D^bMA⁷ G^{7(b9)} G_{MI}^{7(b5)} C^{7(b9)} **B** (F_{MI} F_{MI}^(#5) F_{MI}^(#5) F_{MI}^(add 9) %

love with you am I. _____ Ev - en _____ with -

G_{MI}^{7(b5)} C^{7(b9)} F_{MI}^{6/9} (F^{7(#5)}) (D^bMA⁷ B_{MI}⁹ %)

out you, _____ my arms fold _____ a - bout you. _____ You

B_{MI}⁷ E_{SUS}⁹ D^bMA⁷ G^b9 B_{MI}⁷ E_{SUS}⁹ E^b7(b9)

know, dar - ling, why, _____ So in love _____ with you am

(F^{7(b9)} A^b6 (A^b7) **C** D^bMA^{6/9} E^b7 (C_{MI}⁷ A^bMA⁷ F^{7(b9)} %)

I. _____ In love with the night mys - te - ri - ous, _____ The

(C_{MI}⁷ F^{7(b9)}) B_{MI}⁷ E^b7 A^b6/9 % B_{MI}⁷ E^b7(b9)

night when you first were there, _____ In love with my joy de -

(D_{MI}^{7(b5)} G^{7(b9)} D^b9(#11) A^bMA⁷ G_{MI}^{7(b5)} C^{7(#5)} F_{MI} / E^b D_{MI}^{7(b5)} G^{7(b9)} C_{MA}⁷ C^{7(b9)}

lir - i - ous _____ When I knew that you could care. _____ So

*Also performed as a Samba or Bossa Nova

D (F_{MI} F_{MI}^(#5) F_{MI}^(#5))
 F_{MI}^(add 9) % G_{MI}^{7(b5)} C^{7(b9)} F_{MI}^{6/9} (F^{7(#5)})

taunt me _____ and hurt me, _____ De - ceive me, _____ De -

(D^bMA⁷ B_{MI}⁹ %) (D^b9)
 E_{SUS}⁹ E_{SUS}⁹ C_{MI}^{7(b5)} F^{7(b9)}

sert me. _____ I'm yours 'till I die, _____ So in

B_{MI}⁷ D_{MI}⁶ C_{MI}⁷ F^{7(b9)} B_{MI}⁷ E⁷

love, _____ So in love, _____ So in love with you, my

B_{MI}⁷ E_{SUS}^{7(b9)} A_{MI}⁶ (B¹³ % E_{MA}⁹ % C^{7(b9)} (C^{7(b9)}))

love, _____ am I. _____

Bridge as played by Chick Corea (Chick alters the melody):

(A_{MI}⁶) **C** E_{SUS}⁹ A_{MI}⁷/E_b A_{MI}⁹/E_b E_{MI}¹¹

D_{MI}¹¹ D_{MI}¹¹ C_{MI}¹¹ F^{7(#11)} E_{SUS}⁹ E_{SUS}^{7(b9)} A_{MI}⁷/E_b

E⁷ F_{MI}⁹ G^{7(b9)} C^{6/9} G_{MI}⁹ **D** F_{MI}⁹ (etc.)

So Nice (Summer Samba)

(Samba De Verão)

Music and Portuguese Lyric by
Marcos Valle & Paulo Sergio Valle
English lyric by Norman Gimbel

Medium Bossa Nova

A F_{MA}^9 B_{MI}^7

Some-one to hold me tight, that would be ve - ry nice. Some-one to love me right,

$E^{7(\#5)}$ Bb_{MA}^9 Bb^6_9

that would be ve - ry nice. Some-one to un - der-stand each lit - tle dream in me,

E_b^9 **B** A_{MI}^7

some - one to take my hand, to be a team with me. So nice,

$D^{7(\#9)}$ G_{MI}^7 $E_{MI}^{7(b5)}$ $A^{7(\#5)}$ D_{MI}^9

life would be so nice if one day I'd find

G^{13} G_{MI}^7 D_b^9 C^9

some - one who would take my hand and sam - ba thru life with me.

C F_{MA}^9 B_{MI}^7

Some-one to cling to me, stay with me right or wrong, some-one to sing to me

$E^{7(\#5)}$ Bb_{MA}^9 Bb^6_9

some lit - tle sam - ba song. Some-one to take my heart, then give his heart to me.

E_b^9 **D** A_{MI}^7

Some - one who's read - y to give love a start with me. Oh yes,

that would be so nice. _____ Should it be you and me,

I could see that would be nice.

Chord notation includes: $D^{7(b9)}(\#5)$, G_{MI}^7 , $C^{7(b9)}$, $(F^{6/9}_9 A)$, $A^{b\circ 7}$, $(G_{MI}^7 B^{b13})$, $C^9_{SUS4} - 3$, F^6 , $(C^{7(\#9)}(\#5))$, $(G_{MI}^7 C^{7(b9)})$.

Softly, As In A Morning Sunrise

(from "New Moon")

Music by Sigmund Romberg

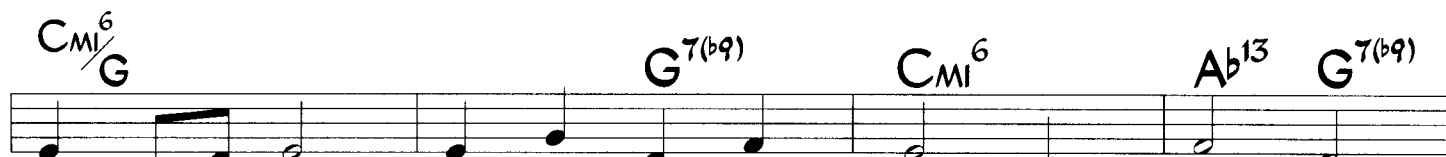
Lyric by Oscar Hammerstein II

Medium*

(Verse)



Love came to me, gay and ten - der, Love came to me, sweet sur - ren - der;



Love came to me _____ In bright ro - man - tic splen - dor.



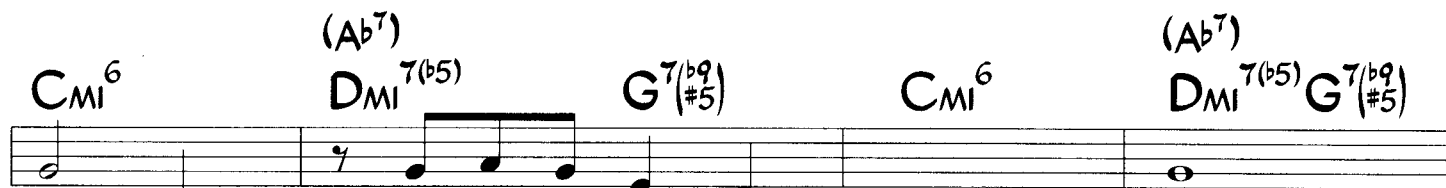
Fick - le was she, faith - ful nev - er; Fick - le was she _____ and clev - er,



So will it be for - ev - er, for - ev - er, _____



Soft - ly as in a morn - ing sun - rise, The light of love comes



steal - ing In - to a new - born day, oh!



Flam - ing with all the glow of sun - rise, A burn - ing kiss is



seal - ing The vow that all be - tray. For the pas - sions that

B $E^b_{MA}7$ $(G_{MI}^{7(b5)})$ E^o7 $(C^{7(b9)})$

thrill love And lift you high to heav - en, Are the pas - sions that

$F_{MI}7$ $(D^{7(b9)}_{\#5})$ $(F^{\#o7})$ $D_{MI}^{7(b5)}$ $G^{7(b9)}$ $(G^{7(b9)}_{\#5})$ $(D_{MI}^{7(b5)})$ $G^{7(b9)}_{\#5}$

kill love And let you fall to hell! So ends each sto - ry.

C C_{MI}^6 (A^b7) $D_{MI}^{7(b5)}$ $G^{7(b9)}_{\#5}$ C_{MI}^6 (A^b7) $D_{MI}^{7(b5)}$ $G^{7(b9)}_{\#5}$

Soft - ly, as in an eve - ning sun - set, The light that gave you

C_{MI}^6 $D_{MI}^{7(b5)}$ $G^{7(b9)}_{\#5}$ C_{MI}^6 (A^b9) $G^{7(b9)}_{\#5}$

glo - ry Will take it all a - way. **(fine)** Solo on ABC
After solos, D.S. al fine

* Originally a Tango

The 2 bar repeated progression could be

A $C_{MI}^{6/9}$ $E^b^{7(\#9)}$ $D^{7(\#9)}_{\#5}$ $G^{7(b9)}_{\#5}$ 2 (etc.)

Some Other Time

Music by Leonard Bernstein

Lyric by Betty Comden

& Adolph Green

(As played by Bill Evans)

Freely
Verse

C GMI⁷ C GMI⁷ C GMI⁷ C GMI⁷

Twen-ty - four hours — can go so fast, — you look a-round, — the day has passed. —

C GMI⁷ GMI⁷ C¹³ F DMI⁷ DMI⁹ G⁹_{SUS}4-3

When you're in love time is pre - cious stuff; E-ven a life-time is - n't e-nough!

A **Ballad**

CMA⁷ G⁹_{SUS} CMA⁷ G⁹_{SUS} CMA⁷ G⁹_{SUS} (Solos: CMA⁷ C⁹_{SUS} FMA⁹ FMI⁶/₉)
CMA⁷(add 4) CMA⁷/G F#MI⁷(b5) FMI⁶/₉

Where has the time all gone to? Have-n't done half the things we want to.

(G⁷(b9)(#5))
EMI⁷ A⁷(b9) DMI⁷ G⁹_{SUS} CMA⁷ G⁹_{SUS} CMA⁷ G⁹_{SUS}

Oh, well, we'll catch up some oth - er time.

CMA⁷ G⁹_{SUS} CMA⁷ G⁹_{SUS} CMA⁷ G⁹_{SUS} (CMA⁷ C⁹_{SUS} FMA⁹ FMI⁶/₉)
CMA⁷(add 4) CMA⁷/G F#MI⁷(b5) FMI⁶/₉

This day was just a to - ken, Too man - y words are still un - spo - ken.

EMI⁷ A⁷(b9) DMI⁷ G⁹_{SUS} CMA⁷ G⁹_{SUS} CMA⁷ E^b7(#9)

Oh, well, we'll catch up some oth - er time.

B A^bMA⁷ E^b_{SUS}9 E^b7(b5) A^bMA⁷ E^b_{SUS}9 E^b7(b5) A^bMA⁷ E^b_{SUS}9 E^b7(b5) A^bMA⁷ E^b7(b5)

Just when the fun is start - ing, comes the time for part - ing.

A^bMA⁷ E^b_{SUS}9 G⁷(b5) CMA⁷ E⁷(#5) A^bMI⁷ A⁷(#5) A^b9(#11) DMI⁷ G¹³

But let's be glad for what we've had and what's to come.

C CMA^7 G^9_{SUS} CMA^7 G^9_{SUS} CMA^7 G^9_{SUS} $(CMA^7$ C^9_{SUS} FMA^9 $FMI^{6/9})$
 $CMA^7(add4)$ CMA^7/G $F\#MI^7(b5)$ $FMI^{6/9}$



There's so much more em - brac - ing still to be done, but time is rac - ing.

EMI^7 $A^{7(b9)}$ DMI^7 G^9_{SUS} **1. + Solos** CMA^7 G^9_{SUS} CMA^7 G^9_{SUS}



Oh, well, we'll catch up some oth - er time.

Solo on ABC

After solos, D.S. al Last x

Last x CMA^7 G^9_{SUS} CMA^7 G^9_{SUS} CMA^7 G^9_{SUS} G^9_{SUS} (pn. fill) $C^{6/9}$



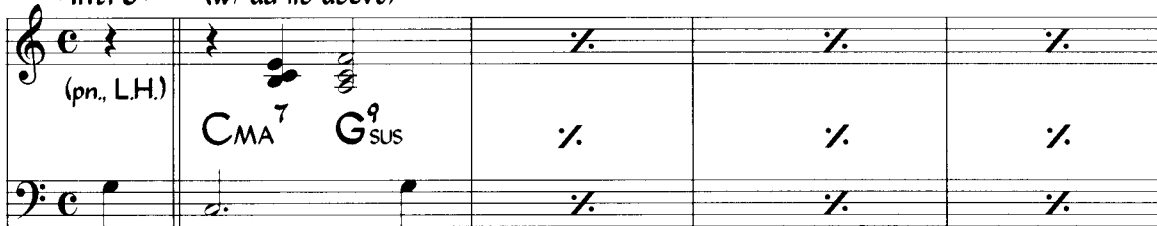
oth - er time.

(ad lib)

rall.

* Bill Evans did not play the verse. He played a 4 bar Intro:

Ballad
(Intro) (w/ ad lib above)



(pn., L.H.)

CMA^7 G^9_{SUS}

(bass)

to letter A

Somebody Loves Me

(from "George White's Scandals of 1924")

George Gershwin
Ira Gershwin

Medium or Freely

(Verse)

When this world be - gan It was Heav - en's plan,
There should be a girl for ev - 'ry sin - gle man.
To my great re - gret, Some - one has up - set
Heav - en's pret - ty pro - gram for we've nev - er met. I'm
clutch - ing at straws, just be - cause I may meet her yet.

Chords: EMI, F#MI/B, EMI, A/E, EMI, F#MI/B, EMI, A/E, F#MI 7(b5), B 7(b9), EMI 7, C#MI 7(b5), C 9(#11), B 7(b9) #5, EMI 6, G6, AMI/G, G6, G6, AMI/G, G6, AMI 7, D 7, GMA 7, G 7, Eb 9(b5), D 13(b9), EMI, EMI 6, BMI, BMI 7, E 7, EMI 7 poco rit., A 7, D 9 sus, D 7(b9).

(Med. Ballad or Medium)

Some - bod - y loves me, I won - der who,
I won - der who { she } can be.
Some - bod - y loves me, I wish I knew,

Chords: GMA 7, (EMI 7), AMI 7, D 7(b9), GMA 7, (C 9), Eb 9, GMA 7, (EMI 7), A 7(b9), D 9 sus, D 7(b9), G6, (E 7), AMI 7, D 7(b9), GMA 7, (EMI 7), AMI 7, D 7(b9), GMA 7, (EMI 6), C#MI 7(b5), (F# 7(b9)).

Who { she } can be wor-ries me. _____ For ev - 'ry

(Musical notation: Treble clef, key of D major. Chords: Bm7, G#m7(b5), C#7(b9), F#9sus, F#7(b9), Bm7, E7. Notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, 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D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, 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Someone To Watch Over Me

(from "Oh, Kay")

George Gershwin

Ira Gershwin

Ballad or Freely

(Verse)

Chords: E^b6 E^bMA^7 E^b9 A^bMA^7 (CMI^7)

There's a say - ing old Says that love is blind, Still we're of - ten told, "Seek and
Look - ing ev - 'ry - where, Have - n't found him yet. He's the big af - fair I can -

Chords: F^7 FMI^7 B^b9_{sus} B^b13

ye shall find." So I'm going to seek A cer - tain lad I've
not for - get. On - ly man I ev - er Think of with re -

Chords: E^b6 E^o7 FMI^7 B^b7 E^b6 $AMI^7(b5)$ $D^7(b9)$

had in mind. gret.

Chords: (CMI^6/G) C^7 GMI $(C^7 F^7)$ GMI^7 C^7

I'd like to add his in - i - tial to my mon - o - gram.

Chords: (DMI^7) B^b/F GMI^7 CMI^7 F^7 B^b9_{sus} *rall.* B^b7

Tell me, where is the shep - herd for this lost lamb.

Chords: $(Ballad)$ A E^b6 (E^b7) A^b6 A^b7 E^b/G $F\#^o7$

There's a some - bod - y I'm long - ing to see. I hope that he

Chords: (GMI^7) B^b7/F $C^7(b9)$ E^o7 A^bMA^7 FMI^7 GMI^7 G^o7 $C^7(\#5)$ A^b6 FMI^7 $()$ $AMI^7(b5)$ B^b7_{sus4-3}

Turns out to be Some - one who'll watch o - ver

Chords: $G^7(\#5)$ C^9 FMI^7 B^b7 E^b6 (E^b7)

me. I'm a lit - tle lamb who's

lost in the wood. I know I could Al - ways be good

To one who'll watch o - ver me. Al - though he

may not be the man some girls think of as

hand - some, To my heart he car - ries the key.

Won't you tell him please to put on some speed,

Fol - low my lead, Oh, how I need Some - one to

watch o - ver me.

Solo on ABC
After solos, D.S. al fine

Optional chords at bridge (letter B), bars 1-4:

(Ab^{MI} 6) A^{o7} Eb⁶ / Bb Eb⁶

B Ab⁶ % %

This was originally a Medium (or Up) Tempo tune.
Traditionally it is more often performed as a Ballad, often with even eighth notes.

Something To Talk About

Shirley Eikhard

Med. Country Rock

(As performed by Bonnie Raitt)

(acous. gtr.) A^b E^b (omit3) A^b E^b (omit3) (el. gtr. solo)

(bkgr. vocals) Ooh, _____ ooh, _____ ooh, _____

All Rhythm in A^b E^b (A^b E^b A^b E^b) F_{MI} G^b (add9) D^b E A^b

A A^b (D^b A^b) A^b (D^b A^b) A^b (D^b A^b)

Peo-ple are talk-in', talk-in' 'bout peo-ple. I hear them whis-per,
I feel so fool-ish, I nev-er no-ticed you'd act so ner-vous.

A^b (D^b A^b) D^b (G^b D^b) D^b (G^b D^b)

You won't be-lieve it. They think we're lov-ers kept un-der-co-ver
Could you be fall-in' for me? It took a ru-mor to make me won-der.

A^b (D^b A^b) A^b (D^b A^b) **B** F_{MI}^7

I'll just ig-nore it, but they keep say-in' we laugh just a lit-tle too loud,
Now I'm con-vinced I'm go-in' un-der. Think-in' 'bout you ev-er-y day,

G^b (add9) F_{MI}^7 G^b (add9) **B**

stand just a lit-tle too close. We stare just a lit-tle too long.
dream-in' 'bout you ev-'ry night. I'm hop-in' that you feel the same way.

E E^b *crescendo* E^b (omit3)

May-be they're see-in' some-thing we don't, dar-lin'.
Now that we know it, let's real-ly show it, dar-lin'.

C A^b^7 E^b^7 (A^b E^b A^b E^b) A^b^7 E^b^7 (A^b E^b A^b E^b)

f Let's give 'em some-thing to talk a-bout. Let's give 'em some-thing to talk a-bout;
A lit-tle mys-t'ry to fig-ure out.

Ab⁷ **Eb⁷** (**Ab Eb Ab Eb**) **F_{Mi}⁷** **Gb^(add 9)** **Db** **E**

Let's give 'em some-thing to talk a-bout: How a-bout love? _____ (Repeat to letter A)

(Gtr. solo)

D **Ab⁷** **Eb⁷** (**Ab Eb Ab Eb**) **Ab⁷** **Eb⁷** (**Ab Eb Ab Eb**)

Ab⁷ **Eb⁷** (**Ab Eb Ab Eb**) **F_{Mi}⁷** **Gb^(add 9)** **Db** **E**

E **B** **N.C.** **(gtr.)**

Let's give 'em some-thing to talk a - bout, _____ ba by;

N.C. **(gtr.)**

A lit - tle mys - t'ry to fig - ure out.

(All in) **B⁷** **F#⁷** (**B F# B F#**) **G#_{Mi}⁷** **A^(add 9)** **E** **G**

Let's give 'em some-thing to talk a-bout; How a-bout love? _____

(Vocal & Gtr. fills) **B⁷** **F#⁷** (**B F# B F#**) **B⁷** **F#⁷** (**B F# B F#**)

B⁷ **F#⁷** (**B F# B F#**) **G#_{Mi}⁷** **A^(add 9)** **E** **G**

(Vamp, fill & fade)

There are background vocal parts on the original Bonnie Raitt recording not on this chart.

Something To Talk About (Rhythm Section)

Med. Country Rock

(bkgr. vocals) Ooh, ooh, ooh, (el. gtr.)
 (acoustic gtr.) A^b (drs. play through) E^b (omit 3) A^b E^b (omit 3) (el. gtr. solo)
 (bs.)
 (Gtr. solo till [A]) $(A^b E^b A^b E^b)$ (keys) A^b E^b $(A^b E^b A^b E^b)$ F_{MI} G^b (add 9) D^b E A^b
A (etc.)
 A^b $(D^b A^b)$ A^b $(D^b A^b)$ %
 D^b $(G^b D^b)$ % A^b $(D^b A^b)$ %
B F_{MI}^7 G^b (add 9) F_{MI}^7 G^b (add 9)
 (bs.)
B E E^b $(E^b$ (omit 3))
 crescendo

C (organ) $(\text{AbE}^b \text{AbE}^b)$ $(\text{AbE}^b \text{AbE}^b)$

f Ab^7 Eb^7

(gtr. play through)

(bs.)

$(\text{AbE}^b \text{AbE}^b)$

Ab^7 Eb^7 F^{MI}^7 $\text{Gb}^{(\text{add } 9)}$ Db E

(Gtr. solo) $(\text{Repeat to letter A})$

D Ab^7 Eb^7 $(\text{AbE}^b \text{AbE}^b)$ Ab^7 Eb^7 $(\text{AbE}^b \text{AbE}^b)$

(bs./keys like letter C)

Ab^7 Eb^7 $(\text{AbE}^b \text{AbE}^b)$ F^{MI}^7 $\text{Gb}^{(\text{add } 9)}$ Db E

E B (drs. continue) (gtr., 8va)

(bs./keys tacet)

(All in) B^7 $\text{F}^{\#7}$ $(\text{B F}^{\#} \text{B F}^{\#})$ $\text{G}^{\# \text{MI}}^7$ $\text{A}^{(\text{add } 9)}$ E G

(like letter C)

(Gtr. & vocal fills)

F B^7 $\text{F}^{\#7}$ $(\text{B F}^{\#} \text{B F}^{\#})$ B^7 $\text{F}^{\#7}$ $(\text{B F}^{\#} \text{B F}^{\#})$

(etc.)

B^7 $\text{F}^{\#7}$ $(\text{B F}^{\#} \text{B F}^{\#})$ $\text{G}^{\# \text{MI}}^7$ $\text{A}^{(\text{add } 9)}$ E G

(Vamp, fill & fade)

Sometimes I'm Happy

(from "Hit The Deck")

Music by Vincent Youmans

Lyric by Irving Caesar

Medium

(Verse) F^{MA7} $G^{MI7} C^7$ F^{MA7} F^6 G^{MI7}

He: Ev - 'ry day seems like
He: Stars are smil - ing at me from

C^7 $(F^{MA7} A^{MI7} D^{7(b9)} F^6)$ $G^{MI7} C^7$ F^{MA7} $G^{MI7} C^7$

a year, Sweet heart,
your eyes She: Sun - beams

F^{MA7} F^6 G^{MI7} C^7 F^9_{SUS} F^9

when you are not near.
now there will be in the skies.

$Bb^{6/9}$ A^{o7} $Bb^{6/9}$ Eb^9

She: All that you claim must be true, For I'm just the same as
He: Tell me that you will be true! She: That will all de - pend on

D^{MI7} G^7 C^7_{SUS} C^7

you. *rall.*
you, dear.

(Medium or Ballad) $(E^6_F F^6 F^{\#o7})$ $(E^6_F F^6 F^{\#o7})$

A F^6 $D^{7(b9)}$ G^{MI7} $C^{7(b9)}$ F^6 $D^{7(b9)}$ G^{MI7} $C^{7(b9)}$

Some-times I'm hap - py, Some-times I'm blue. —

$(E^6_F F^6 F^{\#o7})$ $(E^6_F F^6 F^{\#o7})$

F^6 $D^{7(b9)}$ G^{MI7} $C^{7(b9)}$ F^6 $D^{7(b9)}$ G^{MI7} $C^{7(b9)}$

My dis - po - si - tion De - pends on you. —

(F^9) $(Bb^{MI7} Eb^9)$

F^6 C^{MI7} $F^{7(b9)}$ * Bb^{MA7} Eb^9

I nev - er mind the rain from the skies,

(A_{MI}⁷ F_{MA}⁷ D^{7(b9)} A_{MI}⁷ D^{7(b9)} G_{MI}⁷ C^{7(b9)})
 If I can find the sun in your eyes.

[B] F⁶ (E_F⁶ F⁶ F^{♯o7}) D^{7(b9)} G_{MI}⁷ C^{7(b9)} F⁶ (E_F⁶ F⁶ F^{♯o7}) D^{7(b9)} G_{MI}⁷ C^{7(b9)}
 Some - times I love you, Some - times I hate you,

F⁶ (E_F⁶ F⁶ F^{♯o7}) D^{7(b9)} G_{MI}⁷ C^{7(b9)} F⁶ (E_F⁶ F⁶ F^{♯o7}) D^{7(b9)} G_{MI}⁷ C^{7(b9)}
 But when I hate you, It's 'cause I love you.

(F⁹) F⁶ C_{MI}⁷ F^{7(b9)} B_{bMA}⁷ (B_{bMI}⁷ E_b⁹)
 That's how I am so what can I do?

F_C⁶ D^{7(b9)} G_{MI}⁷ C^{7(b9)} F⁶ (G_{MI}⁷ C^{7(b9)})
 I'm hap - py when I'm with you. **Solo on AB**
 (fine) After solos, D.S. al fine

* Originally written:
Letter A, bars 11-12 and letter B, bars 11-12;

B_{bMA}⁷ B_{bMI}⁷ E_b⁹

** Originally written:
Letter A, bars 14-16;

A_{MI}⁷ D^{7(b9)} G_{MI}⁷ C^{7(b9)}

A Song For You

Pop Ballad

Leon Russell

A D_{MI} $A^7/C^\sharp$ F/C

I've been so man-y plac-es in my life and time — I've sung a lot of songs, I've made some

$B_{MI}^{7(b5)}$ $B^\flat$ A_{MI}^7 G_{MI}^7 A_{MI}^7

bad rhyme. — I've act-ed out my love on stag-es with ten thou-sand peo-ple watch-ing,

$B^\flat$ A_{MI}/C $B^\flat/C$ F E bass

but we're a-lone now and I'm sing-in' this song for you. —

D_{MI} $A^7/C^\sharp$

I know your im-age of me — is what I hope to be. —

F/C $B_{MI}^{7(b5)}$

I've treat-ed you un-kind-ly but dar-lin', can't you see — there's

$B^\flat$ A_{MI}^7 G_{MI}^7 A_{MI}^7

no one more im-por-tant to — me? Dar-lin', can't you please see through — me?

$B^\flat$ A_{MI}/C $B^\flat/C$ F

'Cause we're a-lone now and I'm sing-in' this song to you. — You

B D_{MI} $A^7(\sharp 5)/C^\sharp$ F^6/C $B_{MI}^{7(b5)}$

taught me pre-cious se-crets of a truth — with-hold-ing noth-ing.

B^b **F/C** **C⁷** **B^b/F** **F** **E_{bass}** **D_{MI}** **A⁷(#5)/C[#]**

You came out in front and I was hid-ing. But now I'm so much bet-ter and

F⁶/C **B_{MI}^{7(b5)}** **B^b** **A_{MI}^(add 4)** **G⁷** **B^b/C** **C⁷***

if my words don't come to-geth-er, lis-ten to the mel-o-dy, — 'cause my love — is in there hid-ing.

C **D_{MI}** **A⁷/C[#]** **F/C**

I love you in a place where there's no space and time. — I love you for my life, you are a

B_{MI}^{7(b5)} **B^b** **A_{MI}⁷** **G_{MI}⁷** **A_{MI}⁷**

friend of mine. And when my life is o-ver, re-mem-ber when we were to-geth-er.

B^b **A_{MI}/C** **B^b/C** **F**

We were a-lone and I was sing-in' this song to you. — **Solo on ABC**
(for) **After solos, D.C. al Tag**

(Tag) **B^b** **2nd x: A_{MI} A_{MI}/C** **1. B^b/C** **F** **2. E^b**

we were a-lone and I was sing-in' this song for you. — my song, —

B^b **B^b/F** **F** **C**

sing-in' this song for you. — **ritard.**

* Leon Russell inserts 2 bars before going on to letter C.

N.C.(A⁷)

(letter)
C

Soon

(from "Strike Up The Band")

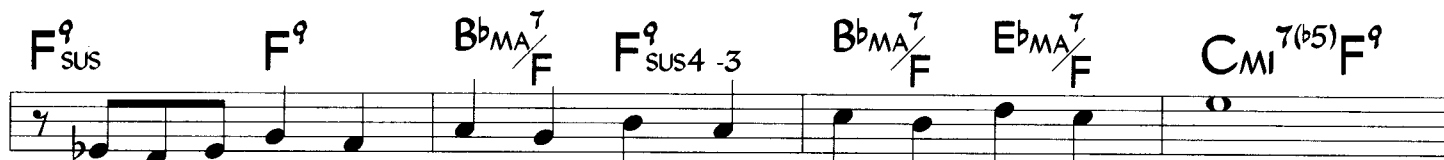
George Gershwin
Ira Gershwin

Freely

(Verse) B $\flat$



He: I'm mak-ing up for all the years that I wait-ed, I'm com-pen-sat-ed at last.



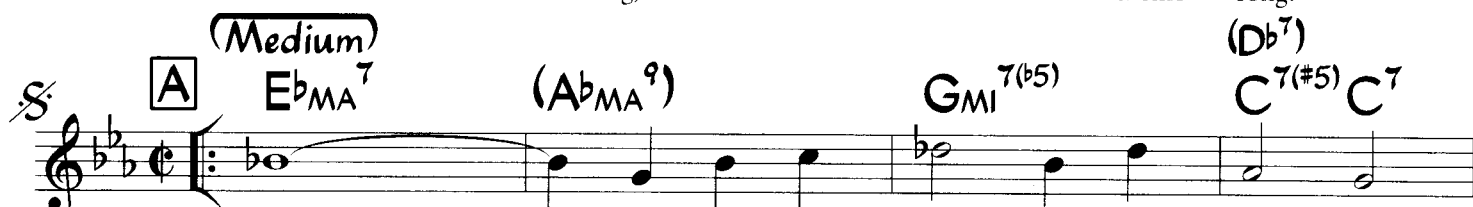
My heart is through with shirk-ing, dear, through you it's work-ing fast.



The man-y lone-ly nights and days when this duf-fer just had to suf-fer are past.

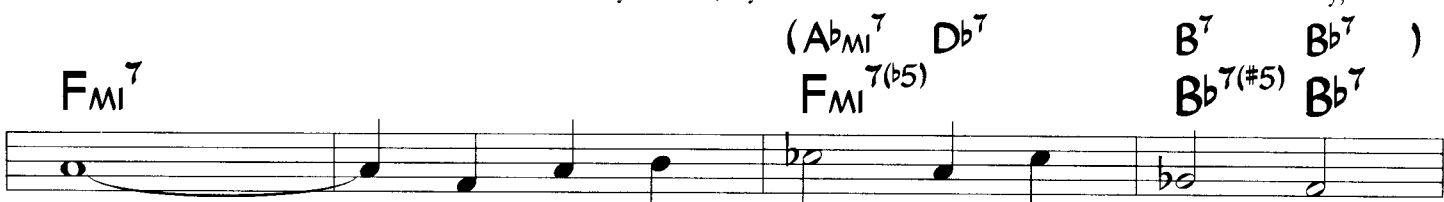


She: Life will be a dream song, love will be the theme song.



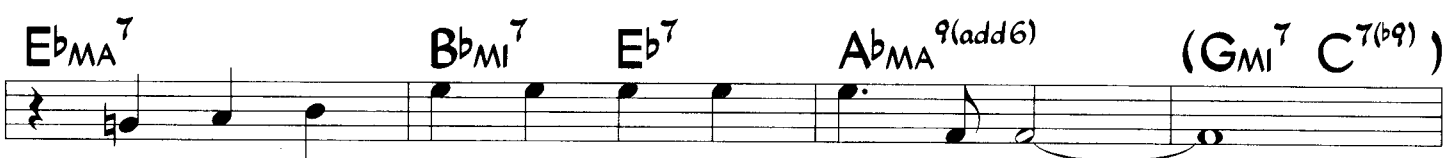
He: Soon _____ the lone-ly nights will be end-ed,

She: Soon, _____ my dear, you'll nev-er be lone-ly,



Soon, _____ two hearts as one will be blend-ed.

Soon, _____ you'll find I live for you on-ly.



I've found the hap-pi-ness I've wait-ed for; _____

When I'm with you who cares what time it is, _____



The on-ly girl that I was fat-ed for. _____ Oh,

Or what the place or what the cli-mate is? _____ Oh,

B $E^b_{MA}{}^7$ $(A^b_{MA}{}^9)$ $G_{MI}{}^{7(b5)}$ $(D^b{}^7)$ $C^{7(\#5)}$ C^7

soon _____ a lit - tle cot - tage will find us
soon _____ our lit - tle ship will come sail - ing

$F_{MI}{}^7$ $(A^b_{MI}{}^7)$ $D^b{}^7$ B^7 $B^b{}^7$)
 $F_{MI}{}^{7(b5)}$ $B^b{}^{7(\#5)}$ $B^b{}^7$

safe _____ with all our cares far be - hind us.
home _____ through ev - 'ry storm, nev - er fail - ing.

$E^b_{MA}{}^7$ $B^b_{MI}{}^7$ $E^b{}^7$ $* A^b_{MA}{}^{7(add6)}$ $D^b{}^9$

The day you're mine this world will be in tune.

$(E^b_{MA}{}^7/B^b)$ $A^b_{MI}{}^6/B^b$ $E^b{}^6/B^b$ $A^b_{MI}{}^6/B^b$)
 $G_{MI}{}^7$ $C_{MI}{}^7$ $F_{MI}{}^7$ $B^b{}^{13(b9)}$ $E^b{}^6$ $(F_{MI}{}^7 B^b{}^7)$)

Let's make that day come soon. _____ **Solo on AB**
(fine) After solos, D.S. al fine

* Originally



Soul Man

Isaac Hayes

David Porter

(As performed by Sam & Dave)

Medium Soul Rock

(Intro) (gtr., 8va)

(G) (F) (B $\flat$) (C) (D)

(tamborine/bs. dr.) (etc.)

(pn., plus 8va b.)

G G A m i G

1. Com-in' (etc.)

(etc.)

A

1. to you on a dust-y road. — Good lov-in', I got a
2. what I got the hard — way — and I'll make it bet - ter each and
3. brought up on a side street. — I learned how to love be -

truck - load. — And when you get it you got — some - thin', So
ev - 'ry day. — So, — ho-ney, don't you fret, — 'cause
fore I could eat. I was ed - u - ca - ted at Wood - stock. — When

don't — wor-ry 'cause I'm — com-in.' } I'm a soul man. —
you ain't seen noth-in' yet. }
I start lov-in' I can't stop.

B G

F G G F

I'm a soul man. I'm a soul man. I'm a

1., 2. (opt. solos) (pn.) 3. [C]

soul man. (bs.) (C) (D) 2. Got 3. I was (C) (D) Grab a rope _ and I'll (etc.)

G N.C. (dr. fill) E^b

(optional solos on A B)

B^b C D⁹_{SUS} E^b_{SUS}

pull you in, _ give you hope and be your on - ly boy-friend, yeah, _ yeah, _ yeah, _ yeah.

[D] A^b bass G^b B D^b bass E^b bass

(pn. only) (gtr., 8va) (bs. tacet)

I'm talk-in' a-bout a

[E] (All) A^b A^b B^bMI A^b % (Ad lib vocal) (Vamp & fade)

soul man. I'm a soul man. I'm a

(Sample bass)

[A] G (G A MI G) [B] G F (etc.) (etc.)

(Horns)

[A] G (2nd & 3rd x's) (1st x)

[B] G F G F G (each x)

1., 2. (opt. solos) 3. (C) (D) (C) (D) [C] mf crescendo

[D] [E] f (Vamp & fade)

Stormy Weather

(Keeps Raining All The Time)

Music by Harold Arlen
Lyric by Ted Koehler

(from "Cotton Club Parade - 22nd Edition")

Bluesy Ballad

Don't know why there's no sun up in the sky, Storm-y Weath-er, _____

Since my {man} and I _____ ain't to - geth - er, _____ keeps rain - in' all _____ the

time. _____ Life is bare, gloom and mis - 'ry ev - 'ry-where, Storm-y

Weath - er, _____ Just can't get my poor _____ self to - geth - er, _____

I'm wear - y all _____ the time, _____ (all) the time.

Since {he} went a - way _____ the blues walked in and met me. If {he} stays a - way _____ old rock - in'

chair will get me. All I do is pray _____ the Lord a - bove will let me

walk in the sun once more. Can't go on, ev - 'ry - thin I have is gone, Storm-y

A (D^{7(b9)}) GMA⁷ E^{7(b9)} A^{MI}⁷ D^{7(b9)} GMA⁷ (B^{MI}⁷ E^{7(b9)}) D^{MI}⁷ G^{7(b9)}

(A^{MI}⁷ C⁶ D⁹_{SUS} C^{MI}⁶ F⁹) G⁶ E^{7(b9)} A^{MI}⁷ D^{7(b9)}

G⁶ E^{MI}⁷ A^{MI}⁷ D^{7(b9)} GMA⁷ E^{7(b9)} A^{MI}⁷ D^{7(b9)}

(B^{MI}⁷ E^{7(b9)}) A^{MI}⁷ D⁹_{SUS} C^{MI}⁶ F⁹) G⁶ E^{7(b9)}

A^{MI}⁷ D^{7(b9)} G⁶ D^{MI}⁷ G^{7(b9)} C⁶ D⁹_{SUS} C^{MI}⁶ F⁹) G⁶ E^{7(b9)}

A^{MI}⁷ D^{7(b9)} G⁶ D^{MI}⁷ G^{7(b9)} C⁶ D⁹_{SUS} C^{MI}⁶ F⁹) G⁶ E^{7(b9)}

B C⁶ C^{#o7} G⁶ D⁶ G⁷ C⁶ C^{#o7}

(G⁶) G⁶ D⁶ G⁷ C⁶ C^{#o7} (F⁹) G⁶ D⁶ G⁶ E⁷)

(E^{MI}⁷ B^{MI}⁷ A⁷) A^{MI}⁷ D^{7(b9)} (S) GMA⁷ E^{7(b9)} A^{MI}⁷ D^{7(b9)}

GMA⁷ (Bmi⁷ E^{7(b9)}) Ami⁷ D⁹_{SUS} Cmi⁶ F⁹) G⁶ E^{7(b9)} Ami⁷ D^{7(b9)}

Weath-er, _____ Since my {man / gal} and I _____ ain't to - geth-er _____ keeps rain-in' all _____ the

Common ending G⁶ E^{mi} Ami⁷ D^{7(b9)} **Original ending** G⁶ E^{mi} Ami⁷ D^{7(#5)} G⁶ E^{mi} Ami⁷ D^{7(b9)}

time. (fine) time, _____ keeps rain-in' all _____ the time. (fine)

Solo on ABC

After solos, D.C. al fine

Solo on ABC

After solos, D.C. al fine

(Optional interlude)

Cmi^{6/9} G^{6/9}

I walk a-round, heav-y heart-ed and sad. _____

Night comes a-round and I'm

G^{6/9} A⁹

still feel - in' bad. _____

Rain _____ pour-in' down, blind-in' ev - 'ry hope I had. This

D⁷ E^{mi} F^{o7} D⁷/F# G⁶

pit - ter - in' pat - ter - in' beat-in' and splat-ter - in' drives _____ me mad.

Love, love,

(A⁹) C⁹ D¹³ D¹³_{SUS} D^{13(b9)}

love, love, _____ this mis - er - y is just too much for me.

Can't go

D.S. (letter C) al fine

* Originally written with a 2-bar extension before letter B (as follows):

G⁶ E^{7(b9)} Ami⁷ D^{7(b9)} G⁶ G⁷ [B]

time, _____ So wear - y all _____ the time. _____

Originally written:

[A]

The Interlude is usually omitted from jazz (and other) versions.

Strike Up The Band

(from "Strike Up The Band")

George Gershwin
Ira Gershwin

March

(Verse) F B $\flat$ M $\flat$ E $\flat$ M $\flat$ B $\flat$ M $\flat$ E $\flat$ M $\flat$ B $\flat$ M $\flat$ B $\flat$ M $\flat$ F $\flat$ M $\flat$ /A $\flat$ G $\flat$ 7(b5) F $\flat$

We fought in nine-teen sev - en - teen, Rum - ta - ta-tum - tum - tum! And

B $\flat$ M $\flat$ E $\flat$ M $\flat$ B $\flat$ M $\flat$ E $\flat$ M $\flat$ B $\flat$ M $\flat$ B $\flat$ M $\flat$ F $\flat$ M $\flat$ /A $\flat$ G $\flat$ 7 C $\flat$ F $\flat$ M $\flat$ E $\flat$ /G

drove the ty - rant from the scene, Rum - ta - ta-tum - tum - tum! We hope there'll be no

A $\flat$ B $\flat$ M $\flat$ F $\flat$ M $\flat$ C $\flat$ 7(b9) F $\flat$ M $\flat$ C $\flat$ 7 F G $\flat$ M $\flat$ 7 C $\flat$ 7/G

oth - er war But if we are forced in - to one, The flag that we'll be

F/A B $\flat$ F/C C $\flat$ 7 F F $\flat$ 7 B $\flat$ M $\flat$ E $\flat$ M $\flat$

fight - ing for Is the Red and White and Blue One! We do not fa - vor

B $\flat$ M $\flat$ E $\flat$ M $\flat$ B $\flat$ M $\flat$ B $\flat$ M $\flat$ F $\flat$ M $\flat$ /A $\flat$ G $\flat$ 7(b5) F $\flat$ B $\flat$ M $\flat$ rall. C $\flat$ M $\flat$ 7 B $\flat$ M $\flat$ /D $\flat$ E $\flat$ 9

war a - larms, Rum - ta - ta-tum-tum - tum! But if we hear the call to arms,

B $\flat$ M $\flat$ F $\flat$ M $\flat$ /A $\flat$ G $\flat$ MA $\flat$ 7 F $\flat$ 7

Rum - ta - ta - tum - tum, Rum - ta - ta - tum - tum, Rum - ta - ta - tum - tum - tum! _____

(Med. March or Up Tempo)

F $\flat$ 7 S[A] B $\flat$ 6 (D $\flat$ M $\flat$ 7(b5) B $\flat$ 7 G $\flat$ 7(b9))

Let the drums roll out! _____ Let the trum - pet call! _____ While the

(F $\flat$ /C) C $\flat$ M $\flat$ 7 F $\flat$ 7 B $\flat$ 6 F $\flat$ M $\flat$ 7 B $\flat$ 7

peo - ple shout! _____ Strike up the band! _____ Hear the

E^b6 **(G^M 7(b5) E^o7)** **C^{7(b9)}**

cym - bals ring! Call - ing one and all To the

(B^b7/F) **F^M7** **B^b7** **E^b6** **(C^M7) F⁷**

mar - tial swing, Strike up the band! There is
Yan - kee

B^b6 **A^M 7(b5)** **D^{7(b9)}**

work to be done, to be done! There's a war to be won, to be won! Come, you
doo, doo - dle - oo, doo - dle - oo. We'll come through, doo - dle - oo, doo - dle - oo, For the

G^M7 **C⁷** **C^M7** **F⁷**

son of a son of a gun! Take your stand! Fall in
red, white and blue, Doo - dle - oo, Lend a hand! With our

C^b B^b6 **D^M 7(b5)** **G^{7(b9)}**

line, yea bo! Come a - long, let's go!
flag un - furled, For a brave, new world!

C^M7 (B^b/D E^b6) **(F⁹ SUS)** **F⁷** **B^b6** **(C^M7 F⁷)**

Hey, lea - der! Strike up the band! (fine) (Let the)

Solo on ABC
After solos, D.S. al fine

Stuck On You

Lionel Richie

Med. Country

(Intro) F A^M B^b C (D^M/C C)

(sample gtr. as sounds) (etc.)

F A^M B^b C

(synth., 8va)

A F A^M B^b

1. (D.S.) Stuck on you, _____ I've got this feel - in' down deep in my soul —
2. Stuck on you, _____ Been a fool too long, — I guess it's

C F A^M B^b

— that I just — can't — lose. — } Guess I'm on — my — way. —
time for me to — come on home. — }

C **B** F A^M B^b

(gtr.) { Need-ed a friend, — And the way I feel now I guess I'll —
So hard to see — That a wom-an like you could wait a -

C F A^M B^b ⊕

— be with you — till the end. — } Guess I'm on — my — way, —
round for a man — like — me. — }

C F A^M

Might - y glad you stayed. — (gtr.)

B^b C F



C

Oh, I'm leav - in' on — that mid - night train to - mor - row

Bb C F C/E D MI

(bs.)

And I know — just where — I'm go in' —

Bb C F C/E D MI C/E D MI

(gtr.) (bs.)

I've packed up my trou - bles and — I've thrown them all — a - way, —

Bb C F C/E D MI

C D MI (add 9) C D MI (add 9) Bb

(gtr./dr. continue)

'Cause this time, lit - tle dar - lin',

Bb C

I'm com - in' home — to stay. — I'm

D.S. al Coda (1st verse)
(optional solo on entire form)

⊕ C F

(gtr.) I'm might - y glad you stayed — (gtr.)

A MI Bb C F (add 9)

rall.

* Often melody notes (vocal and instrumental) do not fit the basic written chord.

Suite: Judy Blue Eyes

Stephen Stills

(As performed by Crosby, Stills & Nash)

Med. Fast Folk/Rock

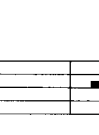
It's
get-ting to the point where I'm no fun an-y-more.
I am sor-ry. Some-times it hurts so
bad-ly I must cry out loud; I am lone-ly.
I am yours, you are mine, you are what you are. You make it
hard. Re-mem-ber what we've said and done and
felt a-bout each oth-er. Oh, babe, have mer-cy.
Don't let the past re-mind us of what we are not now;
I am not dream-ing. I am yours, you are mine, you are what
you are. You make it hard.
Tear-ing your-self

C

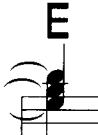
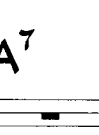
a-way from me now you are free, and I am
 cry - ing. This does not mean I don't love you; I do.
 That's for - ev - er; yes, and for al - ways. I am yours,
 you are mine, you are what you are. You make it
 hard. Some-thing in - side is tell-ing me that I've
 got your sec - ret; are you still lis - t'ning?
 Fear is the lock and laugh - ter the key to your heart,
 and I love you. I am yours, you are mine, you are what
 you are. You make it hard. And you make it hard.
 And you make it hard. And you make it hard.

(Half x feel)
E (omit 3)
 (bass)

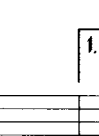
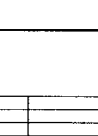
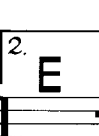
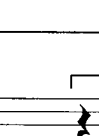
V.S. (turn page)

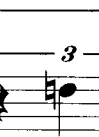
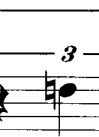
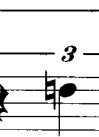
F       

Fri - day eve - ning, Sun -
Tues - day morn - ing, Please ____

E       

____ day in the af - ter - noon; ____ What have you got to lose? ____
____ be gone ____ I'm tired of you; ____

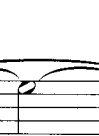
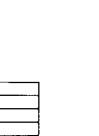
E       

1. **E**     
2. **E**     
3.     

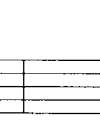
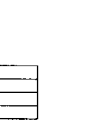
Can I

G **D**^(omit3)       

tell it like ____ it is? ____ Lis - ten to me, ba - by. ____ It's my heart ____

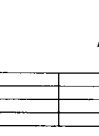
D^(omit3)       

____ that's a - suf - frin'; it's a dy - in' and that's ____ what I ____ have to lose. ____

E       

H **E**     

I've ____ got an an - swer; ____

E       

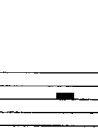
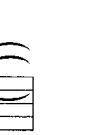
I'm ____ going ____ to fly a - way. ____

A7       

What have I got to lose? ____

I **E**       

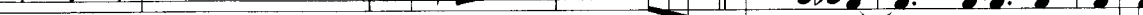
Will ____ you come see ____ me ____ Thurs ____

E       

____ days ____ and Sat - ur - days? ____ What have you got to lose? ____

Sample bass:

(Intro) (E) E A E D_A / / A D_A A E (etc.)



The Summer Knows

(Theme from "Summer of '42")

Music by Michel Legrand

Lyric by Marilyn Bergman

& Alan Bergman

Ballad

(C⁷) [A] F^{MI}⁹ (G^{MI} 7(b5) C^{7(b9)} C^{7(b9)} F^{MI}⁹ F^{MI}⁹ E^b)
 The sum-mer smiles, — the sum-mer knows, And un - a-shamed, — she
 D^{MI} 7(b5) B^bMI⁹ (C^{MI} 7(b5) F^{7(b9)} A) F^{7(b9)}
 sheds her clothes. The sum - mer smooths — the rest - less sky, And
 B^bMI⁹ A^b G^{MI} 7(b5) C^{7(b9)} SUS 3 C^{7(b9)}
 lov - ing - ly — she warms the sand — on which you lie. — The
 [B] F^{MA}⁷ B^bMI⁶ F F^{MA}⁷
 sum - mer knows, — the sum - mer's wise, She sees the doubt — with -
 F⁹ SUS F^{7(b9)} B^bMA⁷ B^{MI} 7(b5) E^{7(b9)}
 in your eyes, And so she takes — her sum - mer time, Tells the
 A^{MA}⁷ (B^{MI} 7(b5) E^{7(b9)} A^{MA}⁷ C[#]) A^{MA}⁷ E^b 7(b9) A^bMA⁷ E^b 7(b9)
 moon to wait and the sun to lin - ger, Twists the world 'round her
 A^bMA⁹ D^{7(b9)} G^{MA}⁷ G^{MI} 7(b5) (C^{7(b9)})
 sum - mer fin - ger, Let's you see the won - der of it all. And
 [C] F^{MA}⁷ C B^bMI⁶ C F^{MA}⁷ C
 if you've learned — your les - son well, There's lit - tle more — for

her to tell, One last ca - ress, _____ it's time to dress for

fall. _____

Summer Night

Music by Harry Warren
Lyric by Al Dubin

Freely

(Verse)

Chords: C_{MI}^9 $D_{MI}^{7(b5)}$ $G^{7(\#5)}$ C_{MI}^9 $G_{MI}^{7(b5)}$ $C^{7(b9)}$

Why am I so jeal-ous of the moon, Jeal-ous of a sum-mer night in June?

Chords: F_{MI}^7 A^b9 C_{MI}^9 $A_{MI}^{7(b5)} (A^{\circ7})$ $A^b9(\#11)$ $G_{SUS}^{7(b9)}$

Why can they re-main be-side my dar-ling While I must leave so soon?

(Medium or Ballad) [A] $(C_{MI}^{6/9})$ $G^{7(b9)}$ $C_{MI}^{6/9}$ $A_{MI}^{7(b5)}$ A^b9 $G^{7(\#5)}$ $C_{MI}^{6/9}$ $A_{MI}^{7(b5)}$ A^b9 $G^{7(b9)}$

Sum-mer night, star-ry skies, You can

Chords: C_{MI}^9 (B_{MI}^7) $F^{7(b9)}$ $B^b_{MI}^9$ $(E^b_{SUS}^{7(b9)})$ $A^b_{MA}^9$ $(D^b_{9(\#11)})$

see my sweet-heart with a thou-sand eyes. Why have

Chords: $(D^{7(\#9)})$ $D_{MI}^{7(b5)}$ $G^{7(b9)}$ $(D^{7(\#9)})$ $D_{MI}^{7(b5)}$ $G^{7(b9)}$

I on-ly two To be-

Chords: C_{MI}^7 (C_{MI}^7/B^b) $A_{MI}^{7(b5)}$ $F^{9(\#11)}$ $A^b_{9(\#11)}$ $D_{MI}^{7(b5)}$ $G^{7(b9)}$

hold a thou-sand charms I i-dol-ize? Sum-mer

[B] $(C_{MI}^{6/9})$ $C_{MI}^{6/9}$ $A_{MI}^{7(b5)}$ A^b9 $G^{7(\#5)}$ $C_{MI}^{6/9}$ $A_{MI}^{7(b5)}$ A^b9 $G^{7(b9)}$

night, You've a right To come

Chords: C_{MI}^9 (B_{MI}^7) $F^{7(b9)}$ $B^b_{MI}^9$ $(E^b_{SUS}^{7(b9)})$ $A^b_{MA}^9$ $(D^b_{9(\#11)})$

in her win-dow when the day is through. She tells

$(D^{7(\#9)})$
 $D_{MI}^{7(b5)}$

$G^{7(b9)}$

C_{MI}^7

(C_{MI}^7/B^b)

$A_{MI}^{7(b5)}$

$F^{9(\#11)}$

A^b9

$F^{\#o7}$

you all her thoughts, In the fad - ing can - dle light, Sum - mer

Common ending (each x)

G_{MI}^7

$C^{7(b9)}$

F_{MI}^7

$(B^b7(b9))$
 B^b9

E^b6

$(D_{MI}^{7(b5)})$
 $(D^{7(b9)})$

$G^{7(b9)}$

night, Oh, how I en - vy you. (Sum - mer)

(fine)

Solo on AB

Optional longer ending (each x) (Instrumental versions only)

$E^b_{MA}9/B^b$

B^b9_{SUS}

$E^b_{MA}9/B^b$

After solos, D.S. al fine

$(D^{7(b9)})$

G_{MI}^7

$C^{7(b9)}$

F_{MI}^7

B^b9

B^b9_{SUS}

$E^b_{MA}9/B^b$

B^b9_{SUS}

B^b9

$E^b6/9$

$(D^{7(\#9)})$

$G^{7(b9)}$

(fine)

Solo on AB (optional longer ending each time)

After solos, D.S. al fine

Bars 5 & 6 of letters A and B are often performed

C_{MI}^9

B_{MI}^9

$B^b_{MI}^9$

$E^b7(b9)$

$A^b_{MA}^9$

Also performed as a waltz (Ballad or Medium).

Summertime

(from "Porgy and Bess")

George Gershwin

Ira Gershwin

Du Bose & Dorothy Heyward

Medium Ballad (A_{MI}⁷ D⁹ A_{MI}⁷ D⁹ A_{MI}⁷ D⁹ A_{MI}⁷ D⁹)

E⁷(#5) [A] A_{MI}⁷ E⁷(#5) A_{MI}⁷ (A⁷(#5))

Sum - mer - time _____ and the liv - in' is eas - y _____ Fish are

(D_{MI}⁷ G⁷ C⁹ F⁹ E⁹ B⁷(#5) E⁹ E⁷(b9))

D_{MI}⁷ F⁹ B⁷(#5) E⁷(b9)

jump - in' _____ and the cot - ton is high, _____ Oh, your

(A_{MI}⁷ D⁹ A_{MI}⁷ D⁹ A_{MI}⁷ D⁹ A_{MI}⁷ D⁹)

A_{MI}⁷ E⁷(#5) A_{MI}⁷ D⁹ A_{MI}⁷ D⁹ G⁷(b9)

dad - dy's rich, _____ and your ma is good - look - in', _____ So

(F⁹) (A_{MI}⁷ D⁹ A_{MI}⁷ D⁹)

C_{MA}⁷ A_{MI}⁷ B_{MI}⁷(b5) E⁷(#5) A_{MI}⁶ B_{MI}⁷(b5) E⁷(#5)

hush, lit - tle ba - by, don't _____ you cry. _____ One of these

(A_{MI}⁷ D⁹ A_{MI}⁷ D⁹ A_{MI}⁷ D⁹)

[B] A_{MI}⁷ E⁷(#5) A_{MI}⁷ (A⁷(#5))

morn - in's _____ You're goin' to rise _____ up sing - in', _____ Then you'll

(D_{MI}⁷ G⁷ C⁹ F⁹ E⁹ B⁷(#5) E⁹ E⁷(b9))

D_{MI}⁷ F⁹ B⁷(#5) E⁷(b9)

spread your wings _____ and you'll take _____ the sky. _____ But till that

(A_{MI}⁷ D⁹ A_{MI}⁷ D⁹ A_{MI}⁷ D⁹ A_{MI}⁷ D⁹)

A_{MI}⁷ E⁷(#5) A_{MI}⁷ D⁹ A_{MI}⁷ D⁹ G⁷(b9)

morn - in' _____ there's a noth - in' can harm you _____ With

(F⁹) (A_{MI}⁷ D⁹ A_{MI}⁷ D⁹)

C_{MA}⁷ A_{MI}⁷ B_{MI}⁷(b5) E⁷(#5) A_{MI}⁶ (E⁷(#5))

Dad - dy and Mam - my stand - in' by. _____

A_{MI}^T		B_{MI}^T		
II	II	$\%$	$\%$	$\%$

Sunny

Bobby Hebb

Medium Rock

[A] A_{MI}^7 $(G_{MI}^7 C^7)$ F^7 E^7

Sun - ny, yes - ter - day my life was filled with rain. ____
 Sun - ny, thank you for the sun - shine ____ bou-quet. ____

A_{MI}^7 $(G_{MI}^7 C^7)$ F^7 E^7

Sun - ny, you smiled at me and real - ly eased the pain. ____ Now the
 Sun - ny, thank you for the love you've brought my way. ____ You

A_{MI}^7 $(G_{MI}^7 C^7)$ F_{MA}^7

dark days are done ____ and the bright days are here. ____ My sun - ny one ____ shines
 gave ____ to me ____ your ____ all ____ and all. ____ Now I feel ____

Till cue A_{MI}^7 $(A_{MI}^7 G F^9 E^7(\#5))$

Bb^7 B_{MI}^7 E^7

so sin - cere. } Sun - ny one so true, ____ I love you. ____
 ten feet tall. }

On cue A_{MI}^7 $(A_{MI}^7 G F^9)$ D_{MI}^7 $E^7(\#5)$ A_{MI}^7 $(A_{MI}^7 G F^9)$ D_{MI}^7 $E^7(\#5)$

you. ____ I love you. ____ I love

(Vamp & fade)

Additional verses:

Sunny, thank you for the truth you let me see.
 Sunny, thank you for the facts from A to Z.
 My life was torn like wind-blown sand,
 Then a rock was formed when we held hands.
 Sunny one so true, I love you.

Sunny, thank you for that smile upon your face.
 Sunny, thank you for that gleam that flows with grace.
 You're my spark of nature's fire,
 You're my sweet complete desire.
 Sunny one so true, I love you.

The melody is also played or sung as follows:

A_{MI}^7 C^7 F_{MA}^7 $B_{MI}^7 E^7$ (etc.)

Sure Enough

John Lang, Richard Page
Steve George and Susan George
(As performed by Tom Scott)

Medium Pop

(Intro) $B_{MI}^7 C\sharp_{MI}^7(\sharp 5)$ (dr. play light time) $B_{MI}^7 C\sharp_{MI}^7(\sharp 5) (B_{MI}^7) A/B$
mf (keys/gtr., top note)

1. $B_{MI}^7 C\sharp_{MI}^7(\sharp 5)$ (sax fill) $(B_{MI}^7) B_{MI}^7 C\sharp_{MI}^7(\sharp 5) (B_{MI}^7) F\sharp_{MI}^7$

2. $D/F\sharp G^6_9(\text{omit } 5)$ (sax fill) $(B_{MI}^7) D/F\sharp G^6_9(\text{omit } 5) (B_{MI}^7) E_{MI}^7$

A
mp We are — the same, — we got — the right — tick — et.
 We are — a — like — like in — no — cent — child — ren.
 (D.S.) Girl, you've — be — come — for me — the real — mag — ic.
 N.C. ($E_{MI} D B_{MI} C$) ($E_{MI} D B_{MI} C A_{MI} B_{MI}$)
 (rhythm, upper note 8va) (no repeat on D.S.)

You are — the flame, — no — one — will walk — in — it.
 We have — sur — vived, — so let — this love — be — gin.
 Two hearts — are one. — It will — be ev — er — last — ing.
 N.C. ($E_{MI} D B_{MI} C$) ($E_{MI} D B_{MI} C A_{MI} B_{MI}$)

B (ala Samba) $E_{MI}^7 F\sharp_{MI}^7 A/B B_{MI}^7$
mf Ooh, — and we've got — so far — to go, — and it takes —
 $B_{MI}^7 F/G G/C$
 — so long. — But don't you wor — ry 'bout — a thing, —

(Heavy Rock)

G/C F#7(#5) C Bm7 C#m7(#5) f'
 yeah. ('Cause) Sure e-nough, as
 Bm7 C#m7(#5) (Bm7) A/B (etc.) Bm7 C#m7(#5) (Bm7) (sax fill)
 one and one makes two. Sure e-nough,
 Bm7 C#m7(#5) (Bm7) F#m7 E7 F#m7(#5) (E7)
 I was made for you, ba-by. Sure e-nough,
 E7 F#m7(#5) (E7) A7 D GMA9 F#7(#5) Dm/F
 we were meant to be for-ev-er.

D.S. al Coda
(no repeat)

(Sax solo) (Busier Time)
 GMA9 C9sus D Eb/F f
 Till cue Bb/F F C/F On cue Bb/F G9sus A9sus
 (w/ sax and vocal fills)

E Bm7 C#m7(#5) (Bm7) Bm7 C#m7(#5) (Bm7) A/B
 Sure e-nough, as one and one makes two.
 Bm7 C#m7(#5) (Bm7) Bm7 C#m7(#5) (Bm7) F#m7
 Sure e-nough, I was made for you.
 E7 F#m7(#5) (E7) E7 F#m7(#5) (E7) A7 D
 Sure e-nough, we were meant to be to-geth-er.
 (Vamp (with fills) and fade)

Sure Enough (Rhythm Section)

Medium Pop

(Intro)

mf (keys/gtr.) (sax fill)

1. $B_{MI}^7 C^{\#MI} 7^{(\#5)}$ $B_{MI}^7 C^{\#MI} 7^{(\#5)} (B_{MI}^7) A/B$ (etc.) $B_{MI}^7 C^{\#MI} 7^{(\#5)} (B_{MI}^7)$

(bs.)

2. (sax fill)

$B_{MI}^7 C^{\#MI} 7^{(\#5)} (B_{MI}^7) F^{\#MI} 7$ $D/F^{\#} G^{6/9} (omit5) (B_{MI}^7)$ $D/F^{\#} G^{6/9} (omit5) (B_{MI}^7) E_{MI}^7$

mp (keys/gtr.) (tacet 1st x)

A $N.C. (E_{MI} D B_{MI} C)$ $(E_{MI} D B_{MI} C A_{MI} B_{MI})$

(bs.)

(no repeat on D. S.)

$N.C. (E_{MI} D B_{MI} C)$ $(E_{MI} D B_{MI} C A_{MI} B_{MI})$

(ala Samba)

B E_{MI}^7 $F^{\#MI} 7$ A/B B_{MI}^7 F/G

(sample bs.)

F/G G/C $F^{\#7} 7^{(\#9)}$ (dr. fill)

C (Heavy Rock)
(gtr.) *f* B_{MI}⁷ C[#]MI⁷([#]5) (B_{MI}⁷) A/B (etc.)

(like Intro)
B_{MI}⁷ C[#]MI⁷([#]5) (B_{MI}⁷) F[#]MI⁷ E_{MI}⁷ F[#]MI⁷([#]5) (E_{MI}⁷) (sax fill)

(bs.)
(E_{MI}⁷) E_{MI}⁷ F[#]MI⁷([#]5) (E_{MI}⁷) A_{MI}⁷ D ⊕ G_{MA}⁹ F[#]⁷([#]5) D_{MI}/F

(Sax solo) (Busier)
⊕ G_{MA}⁹ C⁹_{SUS} (dr. fill) D E_b/F *f* (sample bs., gradually busier)

Till cue B_b/F F C/F On cue B_b/F G⁹_{SUS} A⁹_{SUS}

(w/ sax and vocal fills)
E B_{MI}⁷ C[#]MI⁷([#]5) (B_{MI}⁷) B_{MI}⁷ C[#]MI⁷([#]5) (B_{MI}⁷) A/B

B_{MI}⁷ C[#]MI⁷([#]5) (B_{MI}⁷) F[#]MI⁷ (bs. fill)

E_{MI}⁷ F[#]MI⁷([#]5) (E_{MI}⁷) A_{MI}⁷ D

(Vamp (with fills) and fade)

Sweet Georgia Brown

Ben Bernie
Maceo Pinkard
Kenneth Casey

Medium or Bright

(Verse) F_{MI}^6 $G_{MI}^{7(b5)}$ C^7 F_{MI}^6 $G_{MI}^{7(b5)}$ C^7

She just got here yes-ter-day, _____ things are hot here now they say, _____
Brown-skin Gals, you'll get the blues, _____ Brown-skin Pals, you'll sure-ly lose, _____

F_{MI}^6 $G_{MI}^{7(b5)}$ C^7 F_{MI}^6 D^b7 C^7

there's _____ a big change in town. _____
and _____ there's but one ex - cuse. _____

F_{MI}^6 $G_{MI}^{7(b5)}$ C^7 F_{MI}^6 $G_{MI}^{7(b5)}$ C^7

Gals are jeal - ous, there's no doubt, _____ still the fel - lows rave a - bout _____
Now I've told you who she was _____ and I've told you what she does. _____

B^b7 E^b7

sweet, _____ Sweet Geor - gia Brown. _____ And
Hand _____ this gal her dues, _____ this

E^b7 E^b7 D^b/F $F\#_{MI}^6$ E^b7/G C^7

ev - er since she came _____ the col - ored folks all claim: }
col - or'd maid-en's pray'r _____ is an - swer'd an - y - where. } Say:

(Medium or Bright)

F^7 F^7 $(B^7(b5))$

No gal made has got a shade _____ on Sweet Geor-gia Brown. _____

B^b7 B^b7 $(E^7(b5))$

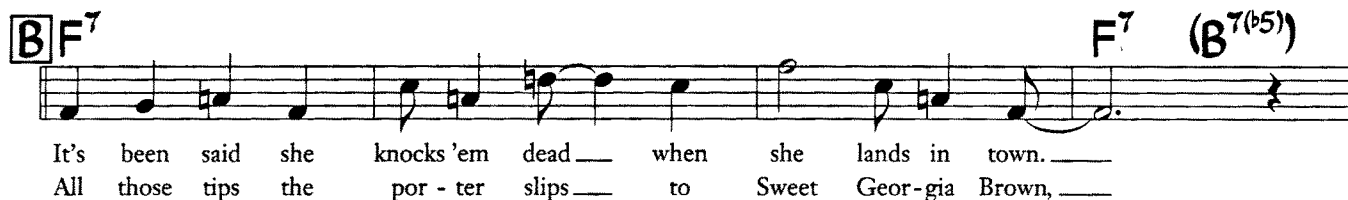
Two left feet but oh so neat _____ is Sweet Geor-gia Brown. _____

E^b7 E^b7 $(B^b_{MI}^7 E^b9)$

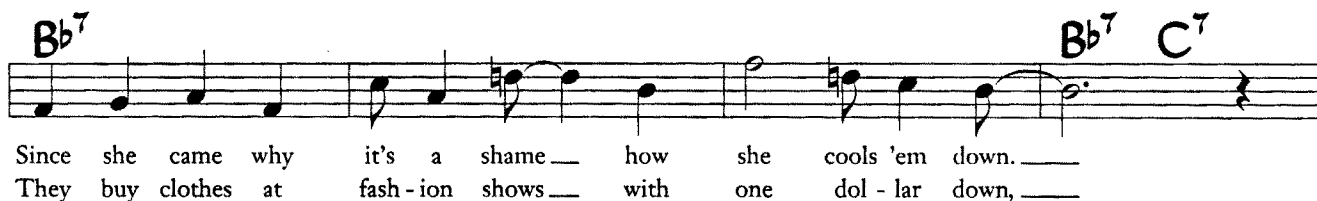
They all sigh and wan-na die _____ for Sweet Geor-gia Brown, _____ I'll tell _____ you just

* 

why, _____ you know _____ I don't lie, not much! ,
(Spoken, ad lib.)

B 

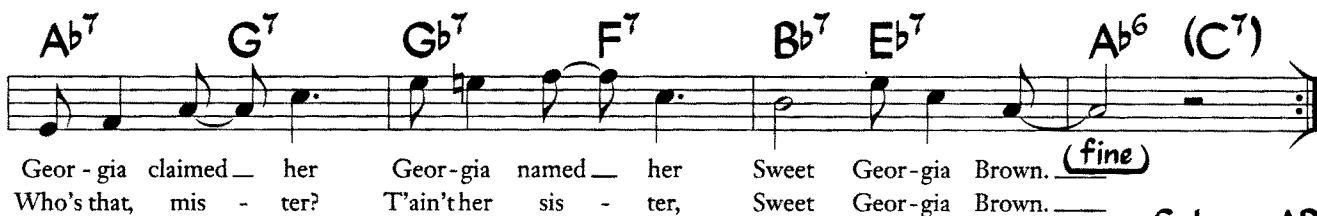
It's been said she knocks 'em dead _____ when she lands in town. _____
All those tips the por - ter slips _____ to Sweet Geor - gia Brown, _____



Since she came why it's a shame _____ how she cools 'em down. _____
They buy clothes at fash - ion shows _____ with one dol - lar down, _____



Fel - lers _____ she can't get _____ are fel - lers _____ she ain't met. _____
Oh, boy, _____ tip your hats, _____ Oh, joy, _____ she's the "cats." _____



Geor - gia claimed _____ her Geor - gia named _____ her Sweet Geor - gia Brown. (fine)
Who's that, mis - ter? T'ain't her sis - ter, Sweet Geor - gia Brown. _____

Solo on AB
After solos, D.S. al fine

Originally written

A 

No gal made _____ has got a shade _____ on Sweet Geor - gia Brown. _____ (etc.)

* Optional chords for the last 4 bars of letter A:



why _____ you know _____ I don't lie, not much!

Originally written in the key of G.

Take Five

Paul Desmond

(As played by Dave Brubeck)

Medium

(etc. throughout except letter B)

(piano)

(bass)

(etc.)

A

B

(pn.)

(bs., 8va)

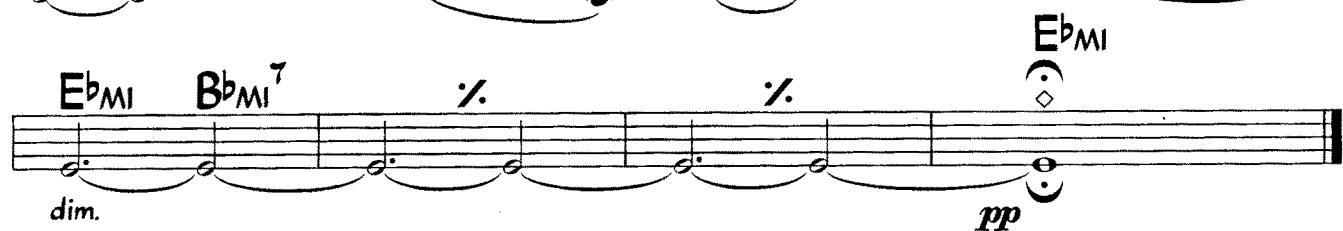
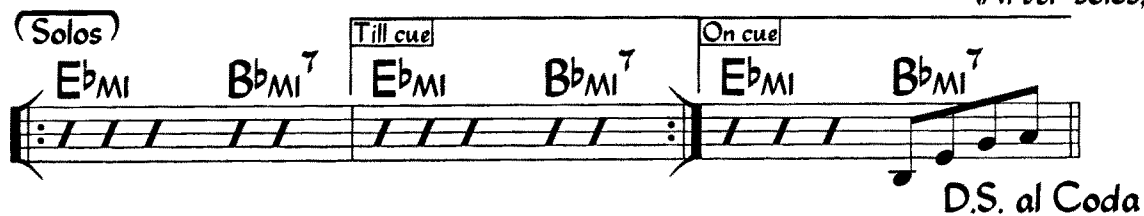
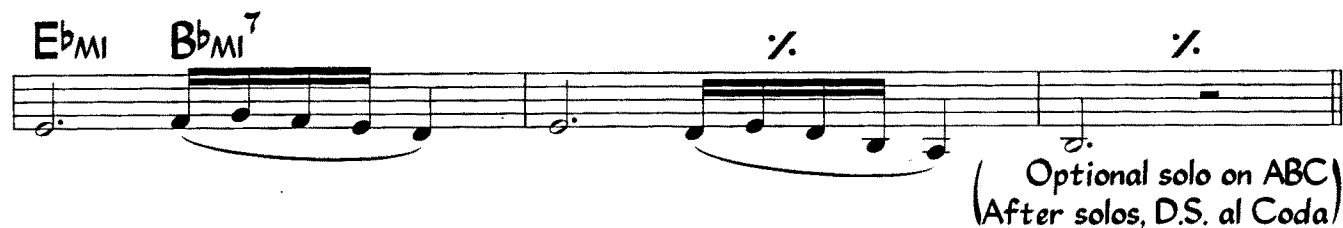
(etc.)

(etc.)

C

Chords and musical notations include:

- E^b_{MI} , $B^b_{MI}^7$
- C^b_6 , $C^b(add9)$, $A^b_{MI}^7$, $E^b_{MI}^7$, $G^b_{MA}^7$
- F_{MI}^7 , $F_{MI}^7(b5)$, $B^b_{MI}^7(b9)$, $B^b_{MI}^7$
- E^b_{MI} , $B^b_{MI}^7$



Takin' It To The Streets

Michael McDonald

(As performed by the Doobie Brothers)

Medium Pop F_{MI}^6/G F/G C/G D^7/G G^7_{SUS}

(Intro)

(pn.)

(bs.)

(etc. till letter B)

A (Instr. solo on D.S.)

You don't know me, but I'm your — broth — er.
Take this mes — sage to my — broth — er.

F_{MI}^6/G F/G C/G D^7/G G^7_{SUS}

(bs.)

(etc. till letter B)

F_{MI}^6/G F/G C/G D^7/G G^7_{SUS}

I was raised — here in — this liv — ing — hell.
You will find — him ev — 'ry — where.

F_{MI}^6/G F/G C/G D^7/G G^7_{SUS}

You don't know — my kind — in your world.
Wher — ev — er peo — ple live — to — geth — er,

F_{MI}^6/G F/G C/G D^7/G G^7_{SUS} (end solo on D.S.)

Fair — ly soon — the time will — tell.
tied in pov — er — ty's de — spair.

B (vocal on D.S.)

You, C (omit 3) B^b F/A F_{MI}/A^b G^7_{SUS}

tell — ing me — the things — you're gon-na do for me.

(pn./bs.) (pn.) (+ bs.)

C(omit3) B^b

I ain't blind and I don't like what I think I see.

F/A Fm/A^b G^7_{sus}

(pn./bs.)

C (solo vocal fill) (solo vocal fill)

Tak-in' it to the streets,

C^7/E F^6 $Fm^6/F^\#$ C/G F/G

(bs.)

(solo vocal fill) 1. (instr.)

Tak-in' it to the streets.

C^7/E F^6 $Fm^6/F^\#$ C/G F/G Fm^6/G

2. (pn.)

Tak - in' it to the

C^7/E F^6 $Fm^6/F^\#$ Fm^6/G

D.S al Coda
(Instr. solo till letter B)

C (solo vocal fill)

Tak - in' it to the streets.

C^7/E F^6 $Fm^6/F^\#$ C/G (bass fill)

(Vamp & fade)

Tea For Two

Music by Vincent Youmans
Lyric by Irving Caesar

Freely

(Verse)

A^bMA^7 E^b9_{SUS} A^bMA^7 E^b9_{SUS} A^bMA^7 E^b9_{SUS}

I'm dis - con - ten - ted with homes that are rent - ed so I have in - ven - ted my

A^bMA^7 / $GMI^7(b5)$ $C^{7(b9)}$ FMI^6 $C^{7(b9)}$ FMI^6 $C^{7(b9)}$

own. Dar - ling, this place is a lov - er's o - a - sis, where

FMI^6 $GMI^7(b5)$ $C^{7(b9)}$ FMI^7 B^b7 B^bMI^7 E^b7

life's wea - ry chase is un - known. Far from the cry of the

CMI^7 FMI^7 $(D^bMI^6 / A^b/C FMI^7)$ B^bMI^7 E^b7 B^b9 $E^b7(b9)$ A^bMA^7 E^b9_{SUS}

cit - y — where flow - ers pret - ty — ca - ress the streams, Co - zy to hide in, to

A^bMA^7 E^b9_{SUS} A^bMA^7 E^b9_{SUS} A^b6 E^b7 E^7 $F^{7(\#5)}$

live side by side in, don't let it a - bide in my dreams.

(Medium or Ballad) *

B^bMI^7 E^b7 B^bMI^7 E^b7 A^bMA^7 (B^bMI^7) D^b7 CMI^7 $(F^{7(\#5)})$ B^o7

Pic - ture you up - on my knee, Just tea for two and two for tea, Just

B^bMI^7 E^b7 B^bMI^7 E^b7 A^bMA^7 (B^bMI^7) CMI^7 / FMI^7 / E^b A^b6

me for you and you for me a - lone.

DMI^7 G^7 DMI^7 G^7 CMA^7 (DMI^7) F^7

No - bod - y near us to see us or hear us, No friends or re - la - tions on

* Also frequently a Cha Cha.

week - end va - ca - tions, We won't have it known, dear, that we own a tel - e -

phone, dear. Day will break and you'll a - wake and

start to bake a sug - ar cake For me to take for all the boys to

see. We will raise a fam - i - ly, A

boy for you, A girl for me. (Oh,) can't you see how hap - py we would

be. **(fine)** Solo on ABCD
After solos, D.S. al fine

Alternate changes: Letter D, bars 1-4:

F pedal-----

Teach Me Tonight

Music by Gene DePaul
Lyric by Sammy Cahn

Medium Slow, Bluesy

(F_MI⁷ B^b13 B^b9(#5)) [A] E^b6/9 A^b9 G_MI⁷ C⁷(#5)

Did you say I've got a lot to learn? Well, don't think I'm try - ing

F_MI⁷ B^b7 (D^b7) G_MI⁷(b5) C⁷(b9) F_MI⁷ B^b9 sus B^b9

not to learn. Since this is the per - fect spot to learn, Teach me to -

G_MI⁷ C⁷(b9) F_MI⁷ B^b13 B^b9(#5) E^b6/9 (F_MI⁷) A^b9

night. Start - ing with the "A, B, C" of it,

G_MI⁷ C⁷(#5) F_MI⁷ B^b7 (D^b7) G_MI⁷(b5) C⁷(b9)

— Right down to the "X, Y, Z" of it. Help me solve the mys - te -

F_MI⁷ B^b9 sus B^b9 E^b6 B^b9 sus E^b6 / G_MI⁷ G^bM_I⁷

ry of it. Teach me to - night. The sky's a

[B] F_MI⁷ B^b9 (E^b6 E^o7) G_MI⁷ C⁷(b9) F_MI⁷ B^b7 E^bMA⁹ E^b6

black - board high a - bove you. If a shoot - ing star goes by, I'll use that

A_MI⁷(b5) D⁷(b9) G_MI⁷ (C⁷) C_MI⁹ F⁹

star to write "I love you," A thou - sand times a - cross the

B^b9 sus / B^b13 B^b9(#5) [C] E^b6. (F_MI⁷) A^b9 G_MI⁷ C⁷(#5)

sky. One thing is - n't ver - y clear, my love, Should the teach - er stand so

near, my love? _____ Grad - u - a - tion's al - most here, my love.

Teach me to - night. _____

The melody is more commonly performed:

Did you say I've got a lot to learn? _____ Well, don't think I'm try - ing

not to learn. _____ (etc.)

That Certain Feeling

(from "Tip Toes")

George Gershwin
Ira Gershwin

Medium or Freely

(Verse) Eb⁶ Bb⁷ Eb⁶ Eb⁶ Bb⁷ Eb⁶ Eb⁷

He: Knew it from the start,
She: I have symp - toms, too,

Love would play a part.
Just the same as you.

Ab^{MA} F^{Mi} Bb⁹ Eb⁶ F^{Mi} Bb⁷

Felt that feel - ing come a - steal - ing In my lone - some heart.
When they cen - tured, when they en - tered In my heart, I knew.

Eb⁶ Bb⁷ Eb⁶ Ab⁹

She: It would be i - deal if that's the way you feel, But
Bright - er is the day since you've come my way. Be -

Bb⁷/F G^{Mi} C^{Mi} F¹³ Bb⁶ // Eb⁶ Bb⁷/F G^o

tell me, is it real - ly me real? He: You gave me }
lieve it when you hear me say: You gave me }

(Medium) (F^{Mi} F^{Mi}⁶ C^{7(b9)} E^o F^{Mi}⁹ Bb⁷)
A

That cer - tain feel - ing, The first time I met you

Eb^{MA} (C^{Mi} Db⁹ C^{7(b9)} C⁹ C^{7(b9)} C^{7(b9)})

{ I hit the ceil - ing, } I could not for - get you.
{ That cer - tain feel - ing, }

B F⁹ (F^{Mi}^{7(b5)} Bb^{7(b9)}) F^{Mi}⁹ Bb⁷ Eb^{MA} Eb^{Mi}⁶

{ You were com - plete - ly sweet, Oh, what could I do? }
{ I felt it hap - pen just as you came in view. }

(B $\flat$ ⁶) D MI ⁷ G MI ⁷ C⁹ F¹³ B $\flat$ ⁷
 I want - ed phras - es to sing your prai - ses. _____,
 Grew sort of diz - zy, Thought, "Gee! Who is he?" _____

(F MI ⁷) C^{7(b9)} F MI ⁶ E $\flat$ ⁷ F MI ⁹ B $\flat$ ⁷
 That cer - tain feel - ing, The one that they all love.
 That cer - tain feel - ing, I'm here to con - fess, it

E $\flat$ MA⁷ (C MI ⁹) A $\flat$ ⁹ G MI ^{7(b9)} G MI ^{7(b9)} G MI ^{7(b9)}
 No use con - ceal - ing I've got what they call love.
 Is so ap - peal - ing, No words can ex - press it.

D C⁹ F⁹
 Now we're to - geth - er, Let's find out wheth - er _____
 I can - not hide it, I must con - fide it, _____

F MI ⁷ B $\flat$ ¹³ E $\flat$ ⁶ (G MI ⁷ C^{7(b9)})
 You're feel - ing that feel - ing too. **(fine)** Solo on ABCD
 I'm feel - ing that feel - ing too. After solos, D.S. al fine

(If I Had To Choose)

That Sunday (That Summer)

Joe Sherman
George David Weiss

Medium Ballad

(C MI^7)(A $\text{b}^9(\#11)$)

E b^{MA^7} **A** **F MI^7** **B $\text{b}^7(\text{b}9)$** **G MI^7** **C $^7(\text{b}9)$** **F MI^7** **B b^9_{SUS}** **B $\text{b}^7(\text{b}9)$**

If I had to choose just one day to last my whole life

(G MI^7) **E b^{MA^7}** **C 9** **F MI^7** **B $\text{b}^7(\text{b}9)$** **G MI^7** **C $^7(\text{b}9)$** **F MI^7** **B b^9_{SUS}** **B $\text{b}^7(\text{b}9)$**

through, It would sure - ly be that Sun - day, The day that I met

B b^{MI^7} **E b^7** **B** **A b^{MA^9}** **(D $\text{b}^9(\#11)$)** **A b^{MI^6}**

you. New - born whip - por - wills — were call - in' from the hills. —

G MI^7 **C 9** **F MI^7**

Sum - mer was a - com - in' in, but fast. Lots of daf - fo - dils — were

(D $\text{b}^9(\#11)$) **A MI^7** **D 7** **B MI^7** **E MI^7**

show - in' off their skills, — Nod - ding all to - geth - er I could al - most hear them whis - per:

F MI^7 **G MI^7** **G b^{MI^7}** **F MI^7** **B $\text{b}^7(\text{b}9)$** **E b^{MA^7}** **C MI^7**

"Go on, kiss her go, on and kiss her!" If I had to

C **F MI^7** **B $\text{b}^7(\text{b}9)$** **G MI^7** **C $^7(\text{b}9)$** **F MI^7** **(A $\text{b}^9(\#11)$)** **G MI^7** **B b^9_{SUS}** **B $\text{b}^7(\text{b}9)$** **E b^{MA^7}** **C 9**

choose one mo - ment to live with - in my heart, It would be that

F MI^7 **B $\text{b}^7(\text{b}9)$** **G MI^7** **C $^7(\text{b}9)$** **F MI^7** **B b^9_{SUS}** **A $\text{b}^{\text{MI}^7(\text{b}5)}$** **G $\text{MI}^7(\text{b}5)$** **C $^7(\#5)$**

ten - der mo - ment re - call - ing how we start - ed.

F_{MI}^7 $A^b_{MI}^6$ G_{MI}^7 $C^{7(b9)}$ F_{MI}^7

Dar - ling, it would be when you smiled at me that way _____ That

(C^{b9})
 $B^b_{SUS}^{7(b9)}$ $B^b^{7(b9)}$ Standard ending $E^b_{6/9}$ (C_{MI}^7)

Sun - day _____ that sum - mer. (If I had to)

Optional ending $E^b_{6/9}$ (Freely) F_{MI}^7 $B^b^{7(b9)}$ $E^b_{6/9}$

sum - mer. If I had to choose just one day.

That's What Friends Are For

Burt Bacharach
Carole Bayer Sager

Pop Ballad

(Intro) E^bMA^9 D $Ab^{(add9)}$ C GMI^7 CMI^7 FMI^7 Bb^9sus

(Instrumental) And

A $E^b^{(add9)}$ GMI^7 CMI^7 FMI^7

I nev - er thought I'd feel — this way — and as far as I'm — con - cerned —
(Instrumental) Well, you came and o - pened me —

$Bb^{(add9)}$ D G^7sus G^7 CMI^7 $AbMA^7$

— I'm glad I got — the chance — to say — that I do be - lieve — I
— and now there's so — much more — I see — and so, by the way, — I

$Bb^9sus4 - 3$ $E^b^{(add9)}$ GMI^7 CMI^7

love you. And if I should ev - er go — a - way —
thank you. And then for the times when we're — a - part —

FMI^7 $Bb^{(add9)}$ D G^7sus G^7

— well, then close your eyes — and try — to feel the way — we do — to - day, —
— well, then close your eyes — and know — these words are com - ing from — my heart, —

CMI^7 $AbMA^7$ $Bb^9sus4 - 3$ Bb^9sus

— } and then if you can — re - mem - ber. —

B $E^b^{(add9)}$ D $AbMA^7$ C Bb^9sus/Ab

Keep smil - ing, keep shin - ing, know - ing you — can al - ways count on

GMI^7 CMI^7 $AbMA^7$ $Bb^9sus4 - 3$

me — for sure, — that's what friends — are for.

$E_b^{(add\ 9)}$ D B_b^{MI}/D_b C^7_{SUS} C^7

{ For good — times and bad — times } I'll be on — your side for - ev - er
 { In good — times, in bad — times }

A_b^{MI}/C_b $B_b^7_{SUS}$ $B_b^7_{SUS}$ $B_b^7_{SUS}$

more. That's what friends — are for.

1. $B_b^7_{SUS}$ 2. $B_b^7_{SUS}$

D.S. al Coda

$B_b^7_{SUS}$ (with ad lib vocal) $E_b^{MA\ 9}$ D $A_b^{(add\ 9)}/C$

for.

$G^{MI\ 7}$ $C^{MI\ 7}$ $F^{MI\ 7}$ $B_b^9_{SUS}$

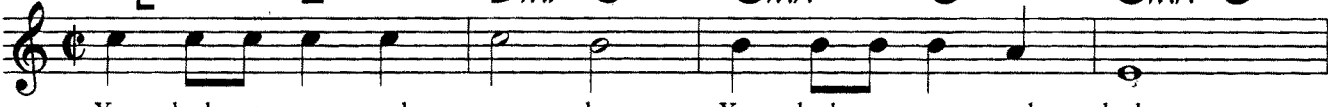
Vamp & fade

Then I'll Be Tired Of You

Music by Arthur Schwartz
Lyric by E.Y. "Yip" Harburg

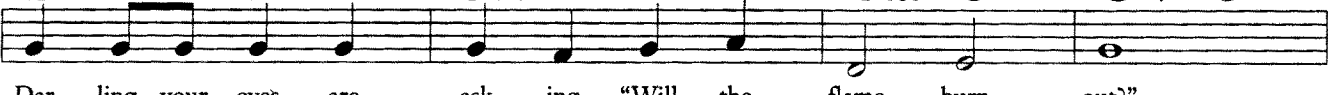
Medium or Freely

(Verse) C^6/E $E^b\circ 7$ $D_{MI} 7$ G^{13} $C_{MA} 7$ $C^{\circ 7}$ $C_{MA} 7$ C^6



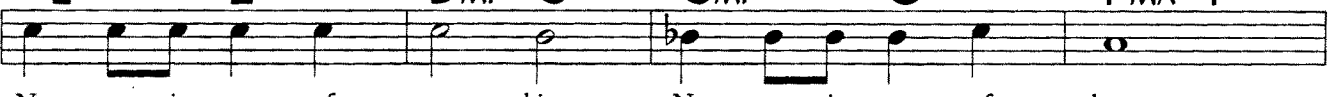
You look at me and won - der, You look at me and doubt.

$E_{MI} 7(b5)$ $A 7(b9)$ $D_{MI} 7$ G^9_{SUS} $G^{13(b9)}$ C^6_9 G^{13}



Dar - ling, your eyes are ask - ing "Will the flame burn out?"

C^6/E $E^b\circ 7$ $D_{MI} 7$ G^7 $G_{MI} 7$ $C^7(b9)$ $F_{MA} 7$ F^6



No - one is sure of sun - shine, No - one is sure of dawn;

$F_{MI} 7$ $B^b_9_{SUS}$ $B^b 7$ $E^b_{MA} 7$ $F_{MI} 7$ $G_{MI} 7$ E^b/G G^9/D D^9 G^9_{SUS} $G^7(b9)$



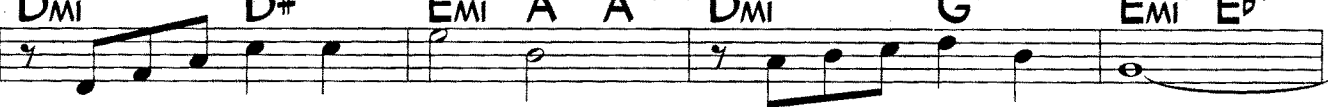
But I am sure my love will live on and on.

(Ballad) C^6_9 $A^7(b9)$ $D_{MI} 7$ G^9_{SUS} C^6_9 $A^7(b9)$



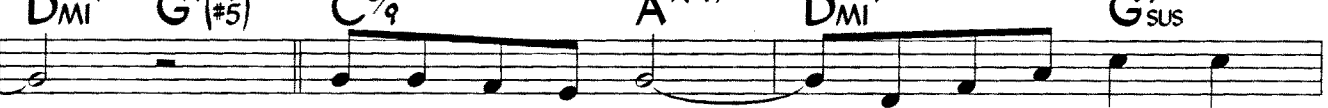
I'll be tired of you _____ When stars are tired of gleam - ing,

$D_{MI} 7$ $D^{\#}\circ 7$ $E_{MI} 7$ A^{13} $A^7(\#5)$ $D_{MI} 7$ G^7 $E_{MI} 7$ $E^b 9$



When I am tired of dream - ing, Then I'll be tired of you. _____

$D_{MI} 7$ $G^7(b9)$ C^6_9 $A^7(b9)$ $D_{MI} 7$ G^9_{SUS}



— This I know is true: _____ When winds are tired of

C^6_9 $A^7(b9)$ $D_{MI} 7$ $D^{\#}\circ 7$ $E_{MI} 7$ A^{13} $A^7(\#5)$ $D_{MI} 7$ G^7



blow - ing, When grass is tired of grow - ing, Then I'll be tired of

you. Be-yond the years Till day is night, Till wrong is right, Till birds re -
 fuse to sing, Be - yond the years the ech - o
 of my on - ly love will still be whis - per - ing, whis - per - ing.
 If my throb - bing heart should ev - er start re - peat - ing
 That it is tired of beat - ing Then I'll be tired of
 you. **(fine)** Solo on ABC
 After solos, D.S. al fine

Bars 5-8 of letter A are originally harmonized more like this:

CMA⁷ A⁷ D⁷ G⁷_{SUS} G⁷ G⁷(b⁹)

There's A Small Hotel

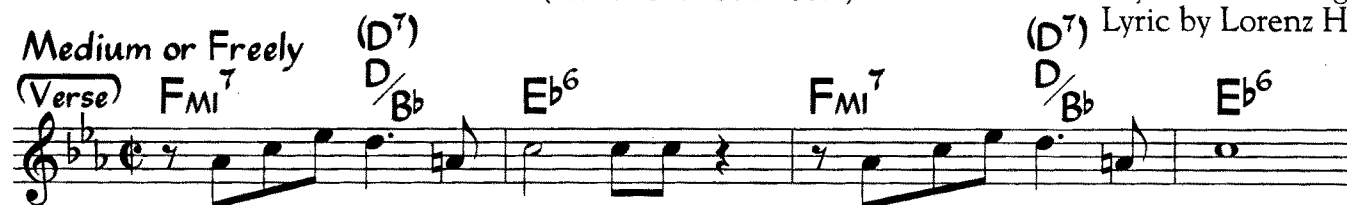
(from "On Your Toes")

Music by Richard Rodgers

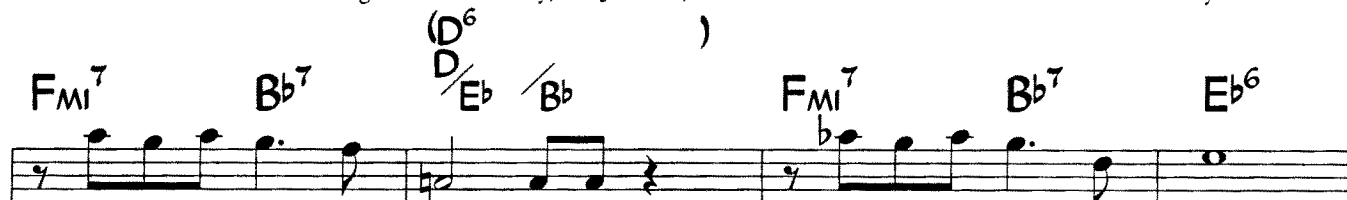
(D⁷) Lyric by Lorenz Hart

Medium or Freely

(Verse)



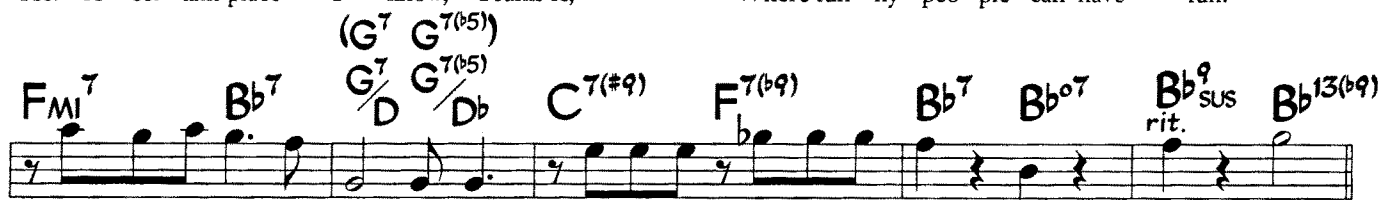
She: I'd like to get a - way, Jun - ior, Some - where a - lone with ' you.



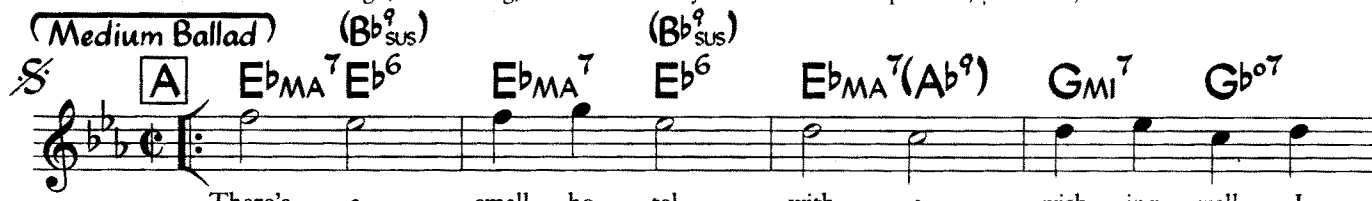
It could be oh, so gay, Jun - ior! You need a laugh or two.



He: A cer - tain place I know, Frank - ie, Where fun - ny peo - ple can have fun.



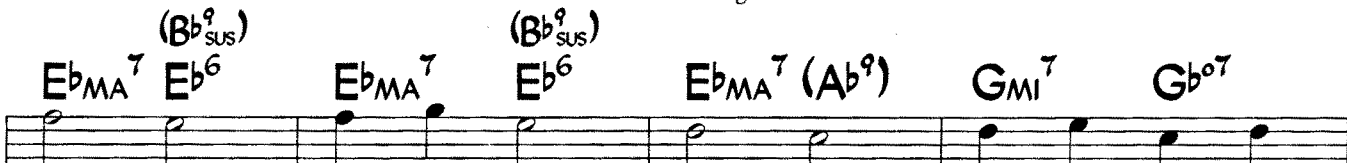
That's where we two will go, Dar - ling, Be - fore you can count up One, Two, Three. For:



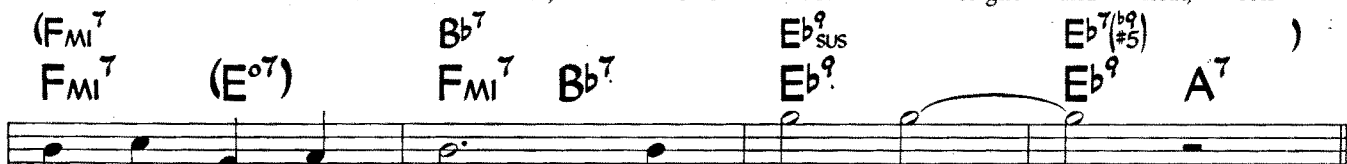
There's a small ho - tel with a wish - ing well; I



wish that we were there to - geth - er.



There's a brid - al suite; One room bright and neat, com -



plete for us to share to - geth - er.

B A^bMA^7 (FMI^7) B^bMI^7 E^b7 A^bMA^7 GMI^7 C^7

Look - ing through the win - dow you can see a dis - tant stee - ple;

FMI^6 GMI^7 C^7 * $C^{7(b9)}$ FMI^7 $FMI^{7(b5)}$ (C^b7) B^b7

Not a sign of peo - ple, Who wants peo - ple?

C (B^b9_{sus}) E^bMA^7 E^b6 (B^b9_{sus}) E^bMA^7 E^b6 $E^bMA^7(A^b9)$ GMI^7 G^b7

When the stee - ple bell says "Good - night, sleep well," we'll

1. Solos, optional Out chorus

(FMI^7) FMI^7 (E^o7) B^b7 FMI^7 B^b7 E^b6 (FMI^7 B^b7)

thank the small ho - tel to - geth - er. **Solo on ABC**

After solos, D.S. al fine

optional Tag ending

FMI^7 B^b7 G^bMA^7 A^bMI^7 D^b7

thank the small ho - tel. We'll creep in - to our lit - tle shell And we will

E^bMA^7 FMI^7 B^b7 E^bMA^7

thank the small ho - tel to - geth - er.

Alternate chords for letter A, bars 1-3 and 9-11, and letter B, bars 1-3:

$E^bMA^{9(b5)}$ E^b6 $E^bMA^{9(\#5)}$ E^b6 $AMI^{7(b5)}$ A^b9 GMI^7 G^b7 FMI^7

* Sometimes played or sung:

(C^b7) $C^{7(b9)}$ FMI^7 $FMI^{7(b5)}$ B^b7 **C**

Who wants peo - ple?

There's No You

Music by Hal Hopper
Lyric by Tom Adair

Freely

(Verse) F_{MA}^7 F^6 $(C^9(\#5))$ F_{MA}^7 $C_{MI}^7 F^7$

While frost glis-tens on my win-dow-pane, Wood fires burn up-on the hill.

$B^b_{MA}^7$ E^b^7 A_{MI}^7 D_{MI}^7 G^9 rit. C^9_{SUS} / $C^{7(b9)}$

Leaves turn rust, — and I must — sing a love song I re-mem-ber still:

(Ballad) $C^{13(b9)}$ F_{MA}^7 $(B^b_{MI}^6)$ A_{MI}^7 E^b^9 F_{MA}^9

I feel — the aut-umn breeze, It steals 'cross my pil-low as

$(A^b_{MI}^6)$ D^b^9 G_{MI}^7 $F_{MA}^7 (G_{MI}^7)$ A_{MI}^7 $A^b^{\circ 7}$

soft as a will-o-the-wisp, — And in its song there is sad-ness be-cause —

G_{MI}^7 $(A^b^9(\#11))$ (D^b^9) C^9_{SUS} G^{13} $G^{7(\#5)}$ C^9_{SUS} $C^{7(b9)}$ F_{MA}^7 $(B^b_{MI}^6)$ E^b^9

— there's no you. The lone-ly aut-umn trees, How

(A_{MI}^7) F_{MA}^9 $A^b_{MI}^6$ D^b^9 G_{MI}^7 $F_{MA}^7 (G_{MI}^7)$

soft-ly they're sigh-ing, for sum-mer is dy-ing, They know — that in my

A_{MI}^7 $A^b^{\circ 7}$ G_{MI}^7 $C^{7(b9)}$ F^6 / D_{MI}^7 D^b^9

heart there's no glad-ness be-cause — there's no you. The

[B] C_{MI}^7 F^7 C_{MI}^7 F^7 $B^b_{MA}^7$ $F^{7(\#5)}$

park that we walked — in, The gar-den we talked — in, How lone-some they seem — in the fall.

The storm - y clouds hov - er, And fall - ing leaves cov - er our

fav - or - ite nook in the wall. In spring we'll meet a - gain. We'll

kiss and re - cap - ture the sum - mer - time rap - ture we knew, And from that

day, nev - er more will I say there's no you. (fine) (I)

Solo on A B C
after solos, D.S. al fine

They All Laughed

(from "Shall We Dance")

George Gershwin
Ira Gershwin

Freely

(Verse)

The odds were a hun-dred to one a - gainst me. The
world thought the heights were too high to climb. But
peo - ple from Mis - sou - ri nev - er in - censed me. Oh, I
was - n't a bit con - cerned For from hist - 'ry I had learned How
man - y man - y times the worm had turned.

(Medium)

They all laughed at Chris-to-pher Co-lum-bus When he said the World was round. —
They all laughed at Rock-e - fel - ler Cen-ter. Now they're fight-ing to get in. —
— They all laughed when Ed - i - son re - cord - ed sound. —
— They all laughed at Whit-ney and his cot - ton gin. —
— They all laughed at Wil-bur and his broth - er,
— They all laughed at Ful - ton and his steam-boat,

Chords: $C\#7(b9)$ $F\#7(b9)$ $Bm7$ E^9 $(Em7 \ D^6/A)$ A^7 $Bm7$

When they said that man could fly. _____
 Her-shey and his choc'-late bar. _____

They told Mar - co - ni
 Ford and his Liz - zie

Chords: $Em7$ A^7 D^7 / $(E^7(b9) A^9)$ D^7

Wire-less was a pho-ney.
 Kept the laugh-ers bus - y.

It's the same old cry. They laughed at
 That's how peo - ple are. They laughed at

Chords: G^7 $Dm7$ G^9 (G^7) $Bm7(b5)$ $E^7(b5)$ / E^7

me _____ want - ing you, _____ Said I was reach - ing for the moon; But
 me _____ want - ing you, _____ Said it would be Hel - lo, Good - bye; But

Chords: A^7 $Em7$ A^9 $Am7$ $(Eb^9(b5) D^9)$ D^7

oh, _____ You came through. _____ Now they'll have to change their tune.
 oh, _____ You came through. _____ Now they're eat - ing hum - ble pie.

Chords: G^6 $Em7$ $Am7$ D^7 $(F^7(b9) B^7(b9) / E^7(b9) D^7)$ $E^7(b9)$ $E^7(b9)$

They all said we nev - er could be hap - py,
 They all said we'd nev - er get to - geth - er.

They laughed at us and
 Dar - ling, let's take a

Chords: $(C\#m7(b5) C^6)$ A^9 / D^9_{sus} D^9 $Bm7$ E^7 $Am7$ D^{13} G^6 $(Em7 Am7 D^7)$

how!
 bow,

But
 For,

Ho, Ho, Ho!

Who's got the last laugh now?

(fine)

Solo on ABC.

After solos, D.S. al fine

Chords: E^b_{MA} E^b6 B^b6/D D^7/C $Bm7$ E^7

He, He, He!

Let's at the past laugh.

Ha, Ha, Ha!

Chords: $Am7$ D^{13} G^6 / $Am7$ D^9_{sus} G^6

Who's got the last laugh now? _____

They Can't Take That Away From Me

(from "Shall We Dance")

George Gershwin
Ira Gershwin

Freely
(Verse) E^b6 (E^{o7}) $G_{MI}^{7(b5)}$ $C^{7(b9)}$ F_{MI}^7 B^b13 E^b6 B^9 B^b9

Our ro-mance won't end on a sor-row-ful note, Though by to-mor-row you're

E^b6 (B^b13) E^b6 (E^{o7}) $G_{MI}^{7(b5)}$ $C^{7(b9)}$ F_{MI}^7 B^b13 E^b6

gone. The song is end - ed, but as the song-writ - er wrote, The

$A_{MI}^{7(11)}$ D^7 G^6 A_{MI}^7 D^{13} G^6 (E_{MI}^7)

mel - o - dy ling - ers on. They may take you from me, I'll

A_{MI}^7 $D^{13(b9)}$ G_{MI}^6 (G_{MI}^7 C^7 B^b/A^b A^b $C^{7(\#5)}$ F_{MI}^7 F^9 F_{MI}^7 $C^{7(b9)}$ F^7 ($B^9(b5)$)

miss your fond ca - ress. But though they take you from me, I'll still pos - sess:

(Ballad or Medium) B^b9_{SUS} A $E^b_{MA}^7$ F_{MI}^7 (G_{MI}^7 E^b6/G $G^b{o7}$ $C^{7(\#5)}$)

The way you wear your hat, _____ The way you sip your tea, _____

F_{MI}^7 (B^b7) B^b9_{SUS} $B^b_{MI}^7$ $E^b9(13)$

The mem - 'ry of all that, _____ No, no, They

$A^b_{MA}^7$ G_{MI}^7 ($C^{7(b9)}$) F_{MI}^7 B^b9_{SUS} $E^b_{MA}^7$ F_{MI}^7

can't take that a - way from me. The way your smile just beams, _____

(GMI⁷ E^b₆/G) G^b°⁷) FMI⁷ (B^b°⁷ B^b_{SUS}⁹)

The way you sing off key, — The way you haunt my dreams, —

B^bMI⁷ E^b₉(13) A^bMA⁷ (FMI⁷ B^b₁₃) B^b₁₃ E^b₆ AMI⁷(^b5) D⁷(^b9)

— No, no, They can't take that a - way from me. — We may

(GMI⁷ AMI⁷(^b5) D⁷(^b9) GMI⁷ AMI⁷(^b5) D⁷(^b9) EMI⁷(^b5) A⁷(^b9))

B GMI⁶ D⁷(^b9) GMI⁶ D⁷(^b9) GMI⁶ EMI⁷(^b5) AMI⁷(^b5) D⁷

nev - er, nev - er meet a - gain on the bump-y road to love. Still I'll

(GMI⁷ AMI⁷(^b5) D⁷(^b9)) (B^b°⁷ B^b_{SUS}⁹)

GMI⁶ D⁷(^b9) GMI⁷ C⁷ F⁷

al - ways, al - ways keep the mem - 'ry of The way you hold your knife, —

C E^bMA⁷ FMI⁷ (GMI⁷ E^b₆/G) G^b°⁷) FMI⁷ (B^b°⁷ B^b_{SUS}⁹) (eth)

— The way we danced till three, — The way you've changed my life, —

B^bMI⁹ E^b₉(13) (A⁹(^b5)) A^bMA⁷ (GMI⁷ C⁷(^b9) FMI⁷ D^b₁₃) FMI⁷ B^b₁₃ E^b₆ A^bMI⁶/₉

— No, no, They can't take that a - way from me. — No, They

G⁷(^b5) C⁷(^b9) F⁷ B^b₁₃(^b9) E^b₆ (B^b_{SUS}⁹)

can't take that a - way from me. (fine) The way you wear your hat, —

Solo on ABC
After solos, D.S. al fine

This Heart Of Mine

(from "Ziegfield Follies")

Music by Harry Warren

Lyric by Arthur Freed

Freely

(Verse)

May - be it was the mus - ic or a glam - or - ous sky' of
blue May - be it was the mood I was in, or
may - be it was real - ly you, real - ly you.

(Med. Ballad or Medium)

A

This heart of mine was do - ing ve - ry well. The world was
fine as far as I could tell. And then quite

B

sud - den - ly I met you and I dreamed of gay a - mours. At
dawn I woke up sing - ing sen - ti - men - tal ov - er - tures. This heart of

C

mine is gay - ly danc - ing now. I taste the

(A¹³_{SUS} A^{7(b9)}) D⁹_{SUS} D^{7(b9)} G^{MI} C⁹_{SUS} C^{7(b9)}
 A^{MI} D^{MI}

wine _____ of real ro - manc - ing now. _____ Some - how, this

(A^{MI} F^{MA}) C^{MI} F^{7(b9)} B^{bMA} G^{MI} E^{b9(#11)}
 D^{7(b9)}

cra - zy world has ta - ken on a won - der - ful de - sign. As long as

A^{MI} D^{MI} G^{MI} C⁹_{SUS} C^{7(b9)} F⁶ (G^{MI} C⁹)

life en - dures it's yours, this heart of mine. *(fine)* (This heart of)

Solo on ABCD
 After solos, D.S. al fine

This Is Always

(from "Three Little Girls In Blue")

Music by Harry Warren

Lyric by Mack Gordon

Freely (Verse) (F#⁶/_G) G⁶/₉ F#⁶/_G G⁶/₉ B_M^{7(b5)} E^{7(#5)})
 (D^{13(b9)}) D^{7(b9)} G⁶/₉ D^{7(b9)} G⁶/₉ D_M⁶/_F E⁷_{SUS4-3}

Our love will live, our love will last. This is not a dream that

A_M⁷ C#_M⁷F#⁷ B_M⁷ E_M⁷ A¹³ A_M⁷ D^{7(b9)}(#5)

end - ed with the dawn, It's one that fate in - ten - ded to go on and on.

(Med. Ballad) (A_M⁷)
 [A] G_MA⁹ (C¹³) B_M⁷ E^{7(#5)} A_M⁷

This is - n't some-times, this is al - ways. This is - n't may-be, this is al -

C#_M^{7(b5)}F#^{7(#5)} (G_MA⁷) B_M⁷ E^{7(#5)} A_M⁷⁽¹¹⁾ / D⁷(B_M⁷) A_M⁷

ways. This is love, the real be - gin - ning of for -

(A⁹) D¹³_{SUS} D^{7(b9)}(#5) [B] G_MA⁹ (A_M⁷) (C¹³) B_M⁷ E^{7(#5)}

ev - er. This is - n't just mid - sum - mer mad - ness,

A_M⁷ C#_M^{7(b5)}F#^{7(#5)} (G_MA⁷) B_M⁷ E^{7(#5)} A_M⁷ D⁷

A pass - ing glow, a mo - ment's glad - ness, yes it's love. I

(G⁹) G⁶ F#^{7(alt.)}) F⁹ / E^{7(b9)}(#5) E^{7(b9)} [C] A_M⁹

knew it on the night we met. You tied a string a -

round my heart, So how can I for - get you.

With ev - 'ry kiss I know that this is al - ways. *(fine)*

Solo on ABC
After solos, D.S. al fine

Those Eyes

(Verão)

Music and Portuguese Lyric by

Rosa Passos and Fernando De Oliveira

English Lyric by Brock Walsh

(As performed by Kenny Rankin)

Samba Cancão

(Ballad) Bb^9_{sus}

(Intro) (sample gtr. comp)

Intro musical notation in bass clef, 4/4 time. It features a series of eighth and quarter notes with a melodic line. Chords indicated above the staff include Bb^9_{sus} , Bb^9 , Bb^9_{sus} , Bb^9 , and Eb^{MA^9} . The notation includes a repeat sign, a double bar line, and a final measure with a triplet of eighth notes. A note at the end is marked "(dr. pick-ups)".

A Bb^9_{sus} Eb^{MA^9}/Bb

Keep your dis - tance; _____ so your lips have told me. _____

Bb^9_{sus} $Eb^{MA^9} 7^{(\#5)}$ Eb^{MA^9}

Yes, but your eyes _____ tell a diff - 'rent tale. _____

A^{MI^9} D^{13} Ab^{MI^9} G^{MI^9}

They be - tray you _____ with a look of long - ing. _____

A^{MI^9} D^{13} Ab^{MI^9} $Bb^{7(\#9)}$

Now I won - der _____ which do I be - lieve. _____

B E^{bMI^9} (Db^9_{sus}) Ab^{MI^9} $Db^{7(b9)}$ $B^{13(b5)}$

In this gar - den of mad-men and lov - ers _____ there are e - chos of _____ dis - tant blues

$B^{13(b5)}$ $C^{MI^9} 7^{(b5)}$ $F^{7(b9)}$ $Bb^{MI^9} 9^{(MA7)}$

and the faint per-fume _____ of _____ un - seen _____ ro - ses. _____

Bb^{MI^9} $Eb^{MI^9} 9^{(MA7)}$ Eb^{MI^9} (Bb^9_{sus}) F^{MI^9} $Bb^{7(\#9)}$

Guess I should get a - hold of my - self, but why?

C E^{bMI^9} (Db^9_{sus}) Ab^{MI^9} $Db^{7(b9)}$ (G^6_9) $Ab^{(add9)}/Gb$

Can't we heed the ad-vice of our bod - ies and sur-ren-der just once to the feel - ing? _____

$B^{MA^9} 7^{(b5)}$ $B^{7(b5)}$ Bb^9_{sus} $Bb^{7(b9)}$

Let's pre-tend { you're } a wolf in this moon-light. _____ { Do you think an - y words would be }
 { I'm } { Don't you think ev - 'ry plea - sur'd be }

wast - ed? I be - lieve in the lan - guage un - spok - en. I be - lieve in the pow - er of feel - ing. I be - lieve that the news has
 brok - en. Yeah, those eyes, those eyes, — those eyes. I be - lieve in the lan - guage un -
 spok - en. I be - lieve in the pow - er of feel - ing. I be - lieve that the news has
 brok - en. Yeah, those eyes, those eyes, — those eyes. (Opt. solo on ABCD)
 eyes, those eyes, — those eyes. Yeah, those eyes, those eyes, — those eyes.
 Yeah, those eyes, those eyes, — those eyes. (Vamp & fade)

1. (Till cue) $B^{9(b5)}$ $Bb^{7(\#9)}$ $Ebm^{7(add4)}$ $Ebm^{7(add4)}$
 2. (On cue) $B^{9(b5)}$ $Bb^{7(\#9)}$ $Ebm^{9(MA7)}$ $Ebm^{9(MA7)}$ $A^{13(\#11)}$ $Ab^{13(\#11)}$ $B^{9(b5)}$ $Bb^{7(\#9)}$ $A^{13(\#11)}$
 * $B^{9(b5)}$ $Bb^{7(\#9)}$ $Ebm^{9(MA7)}$

* On Rosa Passo's original version these measures are performed as follows.

Yeah, those eyes, those eyes, — those eyes

This is a slightly condensed version of the Kenny Rankin recording.
 Kenny Rankin interprets the melody quite freely.

Thou Swell

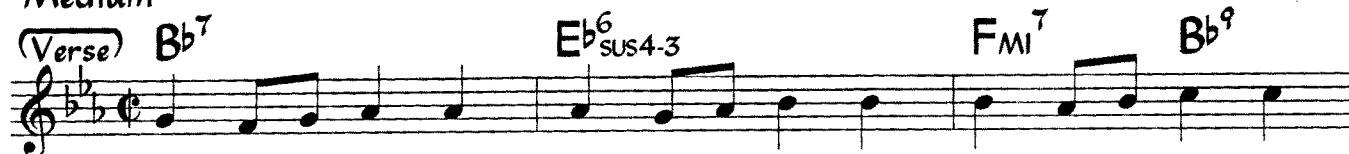
(from "A Connecticut Yankee")

Music by Richard Rodgers

Lyric by Lorenz Hart

Medium

(Verse)



He: Babe, we are well met, As in a spell met, I lift my hel - met,
 She: Thy words are queer, Sir, Un - to mine ear, Sir, Yet thou'rt a dear, Sir



San - dy. You're just dan - dy. For just this
 to me. Thou could'st woo me. Now could'st thou



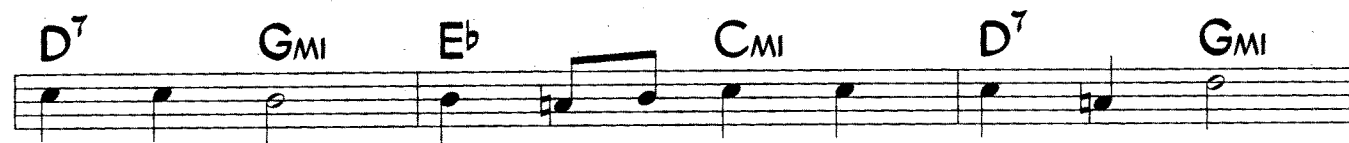
here lad. You're such a fist - ful, My eyes are mist - ful.
 try, knight. I'd mur - mur "Swell," too, And like it well too.



Are you too wist - ful to care? Do say you care to
 More thou wilt tell to San - dy. Thou art dan - dy. Now



say, "Come near, lad." You are so grace - ful,
 art thou my knight? Thine arms are mar - tial.



have you wings? You have a face full of nice things.
 Thou hast grace. My cheek is par - tial to thy face.



You have no speak - ing voice, dear, With ev - 'ry word it sings.
 And if thy lips grow wea - ry, Mine are their rest - ing place.

(Medium) **A**

Thou swell! Thou wit - ty! Thou sweet! Thou grand! Wouldst
 kiss me pret - ty? Wouldst hold my hand? Both thine eyes —
 — are cute too. What they do to me. Hear me
 hol - ler I choose a Sweet lol - la - pa - loo - sa in thee. I'd

Chords: $C^{7(b9)}$, F_{MI}^7 , Bb^7 , F_{MI}^7 , Bb^7 , $(E^b_{MA} F_{MI}^7)$, $E^b_{MA}^7$, (Bb^9_{SUS}) , $A^b_{MA}^7$, $E^b_{MA}^7$, $A^b_{MA}^7$, E^b/G , $A_{MI}^7(b5)$, G^b^7 , $D^7(b9)$, (B^b/F) , C^7/E , G_{MI}^7 , C^7 , F_{MI}^7 , Bb^7 , $E^b_{MA}^7$, $B^b_{MI}^7$, E^b^7 , (D_{MI}^7) , A^b^6 , G^7 , C_{MI}^7 , F^7 , Bb^7 , $C^{7(b9)}$

B

feel so rich in a hut for two. Two
 rooms and kit - chen I'm sure would do. Give me just —
 — a plot of, Not a lot of land, And Thou
 swell! Thou wit - ty! Thou grand! **(fine)** Thou

Chords: F_{MI}^7 , Bb^7 , F_{MI}^7 , Bb^7 , $(E^b_{MA} F_{MI}^7)$, $E^b_{MA}^7$, (Bb^9_{SUS}) , $A^b_{MA}^7$, $E^b_{MA}^7$, $A^b_{MA}^7$, E^b/G , $A_{MI}^7(b5)$, G^b^7 , $D^7(b9)$, (B^b/F) , C^7/E , G_{MI}^7 , C^7 , F_{MI}^7 , Bb^7 , (D_{MI}^7) , G^7 , $(Db^7(b5))$, C^7 , F^7 , Bb^7 , E^b^6 , (G_{MI}^7) , $C^{7(b9)}$

Solo on AB
After solos, D.S. al fine

Through The Fire

David Foster, Tom P. Keane
& Cynthia Weil
(As performed by Chaka Khan)

Pop Ballad

(Intro)

A

I look in your eyes and I can see you've loved so dan - g'rous-ly.
I know you're a - fraid of what you feel; you still need time to heal.

You're not trust - in' your heart to an - y - one.
But I can help if you'll on - ly let me try.

You tell me you're gon - na play it smart; we're through be - fore we start.
You touched me and some-thing in me knew what I could have with you.

But I be - lieve that we've on - ly just be - gun.
Now I'm not read - y to kiss that dream good-bye.

B

When it's this good, there's no say - in' no.
When it's this sweet, there's no say - in' no.

I want you so; I'm read - y to go: Through the fi -
I need you so; I'm read - y to go:

C

re to the lim - it, to the wall for the chance to be with you; I'd glad-ly risk it all.

Through the fi - re, through what-ev - er come what may, 'for a chance at lov-

ing you, — I'd take it all — the way, — right down to the wire, — e - ven through the fire. —

1. $A^b_{MA}{}^9$ E^b/D^b $D^b(add^9)$ $C^b_{MA}{}^7/E^b$ 2. A^b D^b/A^b A^b $\delta va b.$ (gtr.)

(Optional solo on ABC)

D $C^\sharp_{MI}{}^7$ $F^\sharp$ $A^b_{MA}{}^9$ $C^\sharp_{MI}{}^7$ $F^\sharp$ (2 gtrs.)

$C_{MI}{}^7$ $F_{MI}{}^7$ $B^b_{MI}{}^7$ $C_{MI}{}^7$ $D^b_{MA}{}^9$ $E^b_{SUS}{}^9$ D.S. al Coda

Through the — test — of time; — Through the fi -

(Steady Groove)

$E^b_{SUS}{}^9$ $F_{MI}{}^7$ $B^b_{MI}{}^7$ (E^b) $F_{MI}{}^7$ $B^b_{MI}{}^7$ $C_{MI}{}^7$ $F_{MI}{}^7$

Through the fire, —

E $F_{MI}{}^7$ $B^b_{MI}{}^7$ (E^b) $F_{MI}{}^7$ $B^b_{MI}{}^7$ $C_{MI}{}^7$ $F_{MI}{}^7$

— to the lim-it. Through the fire — to what-ev - er. — Through the fire, —

(Vamp & fade)

Through The Fire (Rhythm Section)

Pop Ballad

(Intro)

1. 2.

(synth.)

A^bMA^9 E^b/D^b $D^b(add^9)C^bMA^7/E^b$ E^b/D^b $D^b(add^9)D^b/E^b$

(synth., add bs. 2nd x) (bs. enters)

A

A^bMA^9 $C^7(b^9\#5)$ FMI^7 $E^bMI^9A^b$ D^bMA^7 CMI^7 FMI^7 B^bMI^7 E^b^9SUS

(bass, 1 note per chord mostly) (synth.)

A^bMA^9 $C^7(b^9\#5)$ FMI^7 $E^bMI^9A^b$ D^bMA^7 CMI^7 FMI^7 B^bMI^7 E^b^9SUS

(synth.) (synth.)

B

(synth.)

$C^\#MI^9$ A^bMA^9

(bs./synth.)

$C^\#MI^9$ E^b^9SUS

C

FMI^7 B^bMI^7 E^b/G D^b/A^b A^b CMI^7 D^bMA^9

(sample bs.) (etc.)

G_{MI}^7 $C^{7(b9)}$ $F_{MI}^7 E^b$ $B^b_{MI}^7$ E^b/G
 (sample bs.) (etc.)

$D^b_{Ab} Ab$ $C_{MI}^7 D^b_{MA}^9$ G_{MI}^7 $C^{7(b9\#5)}$ $D^b_{MA}^9$ $E^b_{SUS}^9$

1. $A^b_{MA}^9$ C E^b/D^b $D^b(add9)$ $C^b_{MA}^7 D^b/E^b$ 2. A^b $D^b_{Ab} Ab$
 (synth.) (synth., 8va b.) (gtr.)

D $C^{\#}_{MI}^7$ $F^{\#}$ $A^b_{MA}^9$
 (2 gtrs.)

$C^{\#}_{MI}^7$ $F^{\#}$ $C_{MI}^7 F_{MI}^7 B^b_{MI}^7 C_{MI}^7 D^b_{MA}^9 E^b_{SUS}^9$
 D.S. al Coda

(Steady Groove)
 $E^b_{SUS}^9$ F_{MI}^7 $B^b_{MI}^7$ E^b F_{MI}^7 $B^b_{MI}^7$ $C_{MI}^7 F_{MI}^7$
 (bs.) (etc.)

E F_{MI}^7 $B^b_{MI}^7 E^b$ F_{MI}^7 $B^b_{MI}^7$ $C_{MI}^7 F_{MI}^7$
 Vamp & fade

Time After Time

(from "It Happened In Brooklyn")

Music by Jule Styne
Lyric by Sammy Cahn

Freely or Medium

(Verse) F_{MA}^7 G^9 E_{MI}^7 A_{MI}^7 E_{b}^9

What good are words I say to you? ——— They can't con -

D_{MI}^7 $G^{7(b9)}$ C_{MA}^7 C^6

vey to you ——— what's in my heart. If you could

A_{MI} G $F\#_{MI}^{7(b5)}$ F_{MI}^6 E_{MI}^7 C/E

hear ——— in - stead ——— the things I've

A_{MI}^7 D^9 G_{SUS}^9 (G^9)

left ——— un - said! ———

(Medium) S A C_{MA}^7 A_{MI}^7 D_{MI}^7 G_{SUS}^9 C_{MA}^7 A_{MI}^7 D_{MI}^7 G_{SUS}^9 G^9

Time af - ter time I tell my - self that I'm so

C_{MA}^7 (A_{MI}^7) $B_{MI}^{7(b5)}$ $E^{7(b9)}$

luck - y to be lov - ing you. ——— So

A_{MI} G $F\#_{MI}^{7(b5)}$ $B^{7(b9)}$ E_{MI}^7 (G_{MI}^6/B_b) $A^{7(b9)}$

luck - y to be the one you run to see in the

D_{MI}^7 (B_{b13}) $E_{MI}^{7(b5)}$ $A^{7(b9)}$ $A^{7(b9)}$ $(A^{7(b9)})$ D^9 G_{SUS}^9 $G^{7(b9)}$

eve - ning when the day is through. ——— I on - ly

B $C_{MA}^7 A_{MI}^7$ D_{MI}^7 G_{SUS4-3}^9 C_{MA}^7 A_{MI}^7 D_{MI}^7 G_{SUS}^9 G^9

know what I know, the pass - ing years will show ' you've

C_{MA}^7 G_{MI}^7 C^7 F_{MA}^7 $(E^{7(\sharp 5)})$ F_{MI}^7 F_{MI}^6

kept my love so young so new. And

(A_{MI}^7) C^6/G $E^{7(\sharp 5)}/G\sharp$ $F\sharp_{MI}^{7(b5)}$ F_{MI}^6 G^6 E_{MI}^7 A_{MI}^7 D_{SUS}^9 D^7

time af - ter time you'll hear me say that I'm so

(E_{MI}^7) C^6/G A_{MI}^7 D_{MI}^7 $G^{7(b9)}$ C^6 (A_{MI}^7) D_{MI}^7 G^7

luck - y to be lov - ing you. *(fine)*

A Time For Love

(from "An American Dream")

Music by Johnny Mandel
Lyric by Paul Francis Webster

Ballad (also done as Double X Easy Samba)

A C^{13} A FMA^9 E^b9/F F^69 $G^{13(\#11)}$ G^{13}

A time _____ for sum-mer skies, for hum-ming-birds and but-ter-flies, for

$GMI^9(11)$ GMI^9/F $(EMI^7 A^9 SUS A^9)$ $A^7(b9) EMI^7(b5) A^7(b9)$

ten-der words that har-mo-nize with love. _____ A

B DMI^9 E^b9/D^b F^69/C $G^{13(\#11)}$ G^{13}

time _____ for climb-ing hills, for lean-ing out of win-dow sills ad -

$(B^bMA^9 GMI^9(11))$ AMI^7 GMI^9/F $EMI^7 A^9 SUS A^{13}$ $A^7(b9) EMI^7(b5) A^7(\#5)$

mir - ing the daf - fo - dils a - bove. _____ A time for

C $(DMI^7 EMI^7 DMI^7 G^{13} C^69 E^7(\#5))$ $DMI^7 A^9 SUS A^7(b9)$ $DMI^7 G^{13} G^7(\#5) C^69 E^7(\#5) E^7(b9)$

hold - ing hands to - geth - er, _____ A time for rain - bow col - ored

$(AMI^7 A^7(\#5) DMI^7 CMI^6 BMI^7(b5) E^7(\#5))$ $AMI^7 EMI^7(b5) A^7(\#5) DMI^7 CMI^6(addMA^7) CMI^7 BMI^7(b5) E^9 B^b9/D$

wea - ther, _____ A time of make be - lieve that we've been dream - ing

$(AMA^9 C^{\#}MI^7 F^{\#}MI^7 GMI^9 C^{13(b9)})$ $GMI^9(add13) C^{13}$ **D** FMA^9 $EMI^7(b5) A^7(\#5)$

of. _____ As time _____ goes drift-ing by, the

wil-low bends and so do I. But oh, my friends, what - ev - er sky a -
 bove, _____ I've known a time for spring, a time for fall, But
 best of all a time for love. _____

Chord Notation:
 Staff 1: $D_{MI}^{9(11)}$, $(G^{13(\#11)})$ G^{13} , $G_{MI}^{9(11)}$, G_{MI}^9 / F
 Staff 2: (E_{MI}^7) E_{MI}^7 , A^9 , $E_{MI}^{7(b5)}$, $A^{7(b9)}$, $D_{MI}^{9(11)}$, $(G^{13(\#11)})$ G^{13}
 Staff 3: $G_{MI}^{9(11)}$, $(D^{b13(b5)})$, C^{13}_{SUS} , $C^{13(b9)}$, $F^{6/9}$, (C^9_{SUS})

Time On My Hands

(You In My Arms)

Music by Vincent Youmans

Lyric by Harold Adamson

& Mack Gordon

Freely

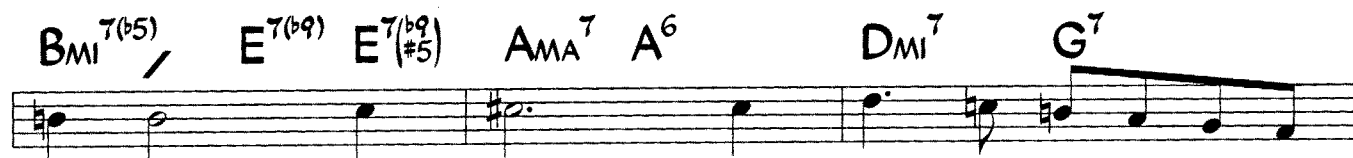
(Verse)



When the day fades a - way in - to twi - light, — The moon is my light of



love. In the night I am quite a ro - man - cer. — I find an

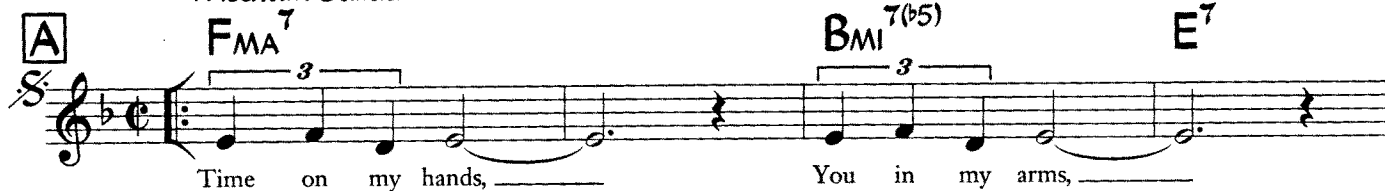


an - swer a - bove. To bring me con - so - la - tion,



you're my in - spi - ra - tion. This is my im - ag - i - na - tion.

(Medium Ballad)



Time on my hands, —

You in my arms, —



No - thing but love — in view; —



Then if you fall, — Once and for all, —

System 1: Chords: G_{MI}^7 , $(C_{SUS}^9 B^b^9)$, A^{13} , $E_{MI}^7(b5)$, $A^{7(\#5)}$, A^7 . Lyrics: I'll see my dreams come true.

System 2: Chords: (E^b^9) , $D^{7(b9)(\#5)}$, $D^{7(b9)(\#5)}$, $G^{9(\#11)}$, G_{MI}^{11} , $(E^b^9(\#11))$, $C^{13(b9)}$. Lyrics: Mo - ments to spare for some - one you care for;

System 3: Chords: (A_{MI}^7) , D_{MI}^{11} , $A^b^{\circ 7}$, G^{13} , G_{MI}^7 , C_{SUS}^9 , $C^{7(b9)}$. Lyrics: one love af - fair for two. With

System 4: Chords: (F_{MA}^7) , $(B^b^9(\#11))$, (E^b^9) , $A^{7(b9)(\#5)}$, $D^{7(b9)(\#5)}$, $D^{7(b9)}$. Lyrics: time on my hands And you in my arms And

System 5: Chords: $G^{9(\#11)}$, C_{SUS}^{13} , $C^{13(b9)}$, F^6 , $(D^{7(b9)})$, G_{MI}^7 , $C^{7(b9)}$. Lyrics: love in my heart all for you. *(fine)* Solo on ABC After solos, D.S. al fine

'Tis Autumn

Henry Nemo

Medium Ballad or Freely

(Verse)

F^{MI}11 B^b13 (G^{MI}7) Eb⁶/₉ (C⁷(#5)) F^{MI}9 B^b13(b9)
 You tell me I'm act - ing sil - ly, I'm not sil - ly, just chil - ly, mm. —
 Eb⁶/₉ A^{MI}11 D¹³ G^{MA}7 E^{MI}7
 You say I'm prov - ing my - self a goof, — For what I
 A^{MI}7 D⁹SUS D⁷(#5) G^{MI}7 C¹³ / C⁹(#5)
 say or do — I've the ab - so - lute proof: —

[A] (Ballad) C⁷(#5) F^{MI}7 B^b9(#5) Eb^{MA}7 (Ab⁹) (F^{MI}7)
 Ole Fath - er Time checked — so there'd be no doubt; — Called on the north wind

G^{MI}7 C⁷(b9) F^{MI}7 (D^{MI}7 G⁷(#5)) Db⁹(#11) C^{MI}7 F¹³
 to come on out, then cupped his hands so proud - ly to shout —
 F^{MI}7 B^b13 Eb⁶ C⁷(b9) F^{MI}7
 La - de - da - de - da - de dum, — 'Tis Au - tumn. — The trees say they're tired, — they've borne

B^b9(#5) Eb^{MA}7 (Ab⁹) (F^{MI}7) G^{MI}7 C⁷(b9) F^{MI}7 (D^{MI}7 G⁷(#5)) Db⁹(#11)
 too much fruit; — Charmed all the way-side, there's no dis-pute. Now, shed-ding leaves, they

C^{MI}7 F¹³ F^{MI}7 B^b13 Eb⁶
 don't give a hoot, — La - de - da - de - da - de dum, — 'Tis Au - tumn. — Then the

B $BbMI^7$ Eb^9 $BbMI^7$ Eb^9 Ab^6 $(Db^9(\#11))$ $Eb^7(\#5)$

birds got to-gether to chirp a-bout the weath-er mmm

Ab^6 CMI^7 F^9 CMI^7 F^9

— Af-ter mak-ing their de-cis-ion in bird-y-like pre-cis-ion, — turned a-

FMI^9 $C^7(\#5)$ F^9 Bb^9 $(C^7(b9))$ **C** FMI^7

bout — and made a bee-line — to the south. My hold-ing you close — real-ly

$Bb^9(\#5)$ $* EbMA^7$ (Ab^9) (FMI^7) GMI^7 $C^7(b9)$

is no crime — ask the birds and the trees and Ole — Fath-er Time.

FMI^7 $(DMI^7 G^7(\#5))$ $Db^9(\#11)$ CMI^7 F^{13} FMI^7 Bb^{13}

It's just to help the mer-cu-ry climb, — La-de-da-de-da-de dum — 'Tis

Eb^6 $(C^7(b9))$

Au-tumn. (fine)

Solo on ABC
After solos, D.S. al fine

* Originally written

$EbMA^7$ (FMI^7) GMI^7

birds, the trees and Ole —

Letter A, bars 1 & 9, and letter C, bar 1, were originally written:

FMI^9

— — — — —

Tokyo Blues

Medium Swinging Latin

Horace Silver

♩ = 174 **A** (pn. w/ 2 horns)

Musical score for "Latin" by John Williams. The score is in B-flat major (two flats) and common time (C). It features a piano introduction with a bass octave effect. The piano part consists of a series of chords in the right hand and single notes in the left hand, with a "N.C." (No Chord) marking. The melody is in the right hand, starting with a quarter rest followed by eighth and sixteenth notes. The score is marked "(Latin)" and includes a "V" (Vibrato) marking over the final notes.

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff and a bass staff. The treble staff contains the melody, which is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment, featuring a series of chords and single notes. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written in a single line, and the accompaniment is written in a single line. The score is presented in a clear, legible format, suitable for a music book or a teaching resource.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody is simple and consists of eighth and quarter notes. The bass line provides a harmonic accompaniment with chords and single notes. The score is divided into four measures. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef. The melody is written in a simple, folk-like style. The bass line is written in a simple, folk-like style. The score is divided into four measures. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef.

On repeat

(pn. w/ horns top 2 notes)

(E^b7

D^{7(b9)} G⁷ C^{Mi}6

(Solos)

B Db^7 C^{MI}

(bass)

Db^7 C^{MI}

Db^7 C^{MI}

Eb^7 D^7 G^7 C^{MI}

After solos, D.C. al Coda
(with repeat)

(pn. w/ horns on top 2 notes)

N.C.

(etc.)

(pn. w/ bass 8va)

(Vamp till cue)

(On cue - freely)

(horns tacet till end)

(pn.)

Too Marvelous For Words

(from "Ready, Willing And Able")

Music by Richard A. Whiting
Lyric by Johnny Mercer

Freely

(Verse) D^9_{SUS} D^7 G^6 A_{MI}^7 D^7 G_{MA}^7

I search for phras - es, To sing your prais - es, But there

E_{MI} $F^{\#}_{\text{MI}} 7(b5)$ E_{MI} D $C^{\#}_{\text{MI}} 7(b5)$ $B/F^{\#}$ $F^{\#}/E$ D^7

aren't an - y mag - ic ad - jec - tives To tell you all you are;

(Medium)

D^7 A A_{MI}^7 D^{13} A_{MI}^7 D^{13}

You're just too mar - vel - ous, Too mar - ve - lous for words, Like

G_{MA}^7 C^9 G_{MA}^7 (C^7) A_{MI}^7 B_{MI}^7 (E_{MI}^7) E^7

glo - ri - ous, — glam - our - ous — and that old stand - by, am - or - ous. It's

A_{MI}^7 D^{13} A_{MI}^7 D^{13}

all too won - der - ful, I'll nev - er find the words, That

G_{MA}^7 C^9 B_{MA}^7 $C^{\#}_{\text{MI}} 7 F^{\#} 7$ B^6

say e - nough, — tell e - nough, — I mean, they just aren't swell e - nough. You're

B D_{MI}^7 G^9_{SUS} G^7 D_{MI}^7 G^9_{SUS} G^7

much too much, And just too ver - y ver - y To

C_{MA}^7 (A_{MI}^7) F^7 E_{MI}^7 A^7 A_{MI}^7 D^7

ev - er be in Web - ster's Dic - tion - a - ry, And

so I'm bor-row-ing a love song from the birds, To

tell you that you're mar-vel-ous, — Too mar-vel-ous for words. (You're)

(fine)

Solo on ABC
After solos, D.S. al fine

* Originally

mar-vel-ous, Too

Too Much Saké

Medium Swinging Latin

Horace Silver

$\text{♩} = 198$ **A** (unison horns)

(pn. R.H. chords loco) $C^{13}(\text{omit } 3)$

(bs. w/ pn. 8va b.) (drs. copy bass figures)

$C^{13}(\text{omit } 3)$

$C^{13}(\text{omit } 3)$

$Bb^{13}(\text{omit } 3)$ $Ab^{13}(\text{omit } 3)$

(on repeat) $Ab^{13}(\text{omit } 3)$ $Dm^{7(b5)}$ $G^{7(\#5)}$

1. 2.

$C^{13}(\text{omit}3)$

(Solos) (Drums play Latin beat)

C^{13}_{SUS}

(bass)

$D^{\flat 13}_{\text{SUS}}/C$

C^{13}_{SUS}

B^{13}_{SUS}

$B^{\flat 13}_{\text{SUS}}$

A^{13}_{SUS}

$A^{\flat 13}_{\text{SUS}}$

$D_{m7}^{\flat 5}$

$G^7(\text{alt.})$

C^{13}

After solos, D.C. al Coda
(with repeat)

$C^{13}(\text{omit}3)$

1. 2.

$C^{13}(\text{omit}3)$

$C^{13}(\text{omit}3)$

* On the $D^{\flat 13}_{\text{SUS}}/C$ chord, only the bass plays the C bass note.

D A_{MI}^7 $(D^{7(b9)})$ G_{MI}^7 F^9 C^9 $C^{\#o7}$ D_{MI}^7 Bb_{MA}^7

Af - ter all we planned, _____ He did - n't mean it. Now I un - der - stand, _____

(D_{MI}^7) $E_b^9(\#11)$ $A^{7(b9)}$ D_{MI}^7 (G_{SUS}^9) A_b^9 G^{13}

— I should have seen it. Troub - le is a man, — Troub - le is a man — I

$C^{6/9}$ (D^9) G^9 $A^{7(b9)(\#5)}$

love. (fine) Solo on ABCD
After solos, D.S. al fine

Originally written 1 step higher, in D.

Trouble Is A Man

Alec Wilder

Freely

(Verse) (A^{7(b9)}) D^{MI}⁶ A^{7(b9)} D^{MI}⁶ G^{MI}⁷ C^{7(b9)}

A wo-man gets all the blame — For ev - 'ry-thing that hap-pens un-der the

(B^{9(#11)}) F^{MA}⁷ F⁶ E^{MI}^{7(b5)} A^{7(b9)} D^{MA}⁷ G^{MA}⁷ C^{MA}⁷ (B^{b9}) B^{MI}^{7(b5)} B^{b9(#11)} A⁷ A^{7(b9)}

sun, But when it comes to be-in' bad, A wo-man's not the on - ly one.

A (Medium) D^{MI}⁷ G⁹ G^{7(b9)} C^{MA}⁷ A^{7(b9)}

Troub-le is a man, — A man who loves me no more, no more. —

D^{MI}⁷ G⁹ / / (F^{o7}) E^{MI}⁷

Troub-le is a man, — A man I'll al - ways a - dore.

B A^{MI}⁷ (A^{b9}) G^{MI}⁹ C⁹ C^{#o7} D^{MI}⁷ F^{MA}⁷ E^{MI}^{7(b5)} A^{7(b9)}

Noth-ing good to say — a - bout him, Still I hate a day — with - out him.

(B^{MI}^{7(b5)}) D^{MI}⁷ B^{b9(#11)} A^{7(b9)} E^{MI}^{7(b5)} A^{7(#5)}

Why should he have to be the one, my on - ly?

C D^{MI}⁷ G⁹ G^{7(b9)} C^{MA}⁷ A^{7(b9)}

Troub-le is a man, — A man who's hand - some and tall, so tall. —

D^{MI}⁷ G⁹ / / (F^{o7}) E^{MI}⁷

Troub-le is a man — who's for him - self and that's all.

Twilight World

Music by Marian McPartland
Lyric by Johnny Mercer

Slow Bossa Nova

A B^bMA^7 B^bMI^7 E^b_{SUS} $E^b7(b9)$ A^bMA^7

Twi - light world _____ o - ver the Chi - na , Sea,

A^bMI^7 D^b_{SUS} $D^b7(b9)$ G^bMA^7 $F^{7(b9)}(F^{7(\#5)})$ $F^{7(b9)}$ DMI^7 D^b7 G^bMA^7 $F^{7(b9)}(F^{7(\#5)})$

sing me a mel - o - dy from a - ges a - go. _____ In a

B^bMA^7 B^bMI^7 E^b_{SUS} $E^b7(b9)$ A^bMA^7

twi - light world, _____ watch - ing the sam - pans pass,

A^bMI^7 D^b_{SUS} $D^b7(b9)$ G^bMA^7 $F^{7(b9)}(F^{7(\#5)})$ $F^{7(b9)}$ DMI^7 D^b7 G^bMA^7 $F^{7(b9)}(F^{7(\#5)})$

I fill a fros - ty glass as lan - terns burn low. _____

B B^bMA^7 $E^{7(\#5)}$ $EMI^7(b5)$ $A^{7(b9)}$

Life _____ is a chang - ing pan - o - ra - ma. _____

DMA^7 (BMI^7) $A^bMI^7(b5)$ $D^b7(b9)$

Love _____ is a danc - ing but - ter - fly, _____ catch them

G^bMA^7 (D^b6/F) E^bMI^7 A^b_{SUS} $A^b7(\#5)$

both while we may. _____ Come to Spain or Cath - ay, _____ I don't

D^bMA^7 $G^{7(b5)}$ G^bMA^7 (E^bMI^7) $CMI^9(11)$ $F^{7(\#5)}$

want to miss that will - o - the - wisp pass - ing by. _____ Life is hold - ing out a

C $B^b_{MA}7$ $B^b_{MI}7$ $E^b_{SUS} E^b7(b9)$ $A^b_{MA}7$

twi - light world, _____ don't let it slip a - , way.

$A^b_{MI}7$ $D^b_{SUS} D^b7(b9)$ $G^b_{MA}7$ $F7(\#5)$ $F7(b9)/E^b$ $D_{MI}7(b5)$ $G7(b9)$

Come take it while we may and let it be - gin. _____ Let's find our

$C_{MI}7$ F_{SUS}^9 $F_{MI}7$ $F7(b9)$ $B^b(add9)(G_{MI}7 C_{MI}7 F7)$

twi - light world _____ be - fore the night sets in. _____

Two For The Road

(Theme from "Two For The Road")

Music by Henry Mancini

Lyric by Leslie Bricusse

Ballad

(F#MI^{9(b5)} F#MI^{7(b5)} B^{7(b9)} B^{7(b9)})
 (G⁹) A F#MI^{7(b5)} B^{7(b9)} EMI⁷ D CMA⁷ B

If you're feel-ing fan - cy free, _____ come wan-der through the world with me, _____ And an-y place we

(AMI⁷ /G D⁷ F# D⁹ SUS D^{7(b9)} C^{o7} /G GMA⁷ F#MI⁷ B^{7(b5)})
 AMI⁷

chance to be _____ will be our ren - dez-vous. _____ Two for the

(EMI⁷ Eb⁺ EMI⁷ C#MI^{7(b5)} DMI⁷ Db⁺ DMI⁷ BMI^{7(b5)})
 B EMI⁷ B^{7(b9)} EMI⁷ A^{7(b9)} DMI⁷ A^{7(b9)} DMI⁷ G^{7(b9)}

road, we'll trav - el down the years, Col-lect-ing pre-cious mem - o - ries, _____ Se - lect-ing sou-ven -

(GMI⁶ /Bb FMI⁶ /Ab) EMI^{7(b5)} A^{7(b9)} DMI^{7(b5)} G^{7(b9)} CMA⁷ /B AMI⁷ /G

irs, _____ and liv - ing life _____ the way we please. _____ In sum-mer-time the

(F#MI^{9(b5)} F#MI^{7(b5)} B^{7(b9)} B^{7(b9)})
 C F#MI^{7(b5)} B^{7(b9)} EMI⁷ D CMA⁷ B

sun will shine; _____ In win - ter we'll drink sum - mer wine. _____ And ev - 'ry day that

(AMI⁷ /G D⁷ F# D⁹ SUS D^{7(b9)} C^{o7} /G GMA⁷ G⁷ /F DMI⁷ G⁷ SUS G^{7(b9)})
 AMI⁷

you are mine _____ Will be a love - ly day. _____ As long as

(C^{MA} 9) F^{9(#11)} (C^{#MI} 7(b5) C^{MI} 6) (C^{#MI} 7(b5) C^{9(#11)})
 D E^{MI} 7 D C^{#MI} 7(b5) C^{MI} 6 B^{MI} 7 E^{MI} 7 D C^{MA} 7
 love still wears a smile I know that we'll be two for the road, And

B^{MI} 7 B^{b9} A^{MI} 7 (A^{b7(#9)}) (D^{13(b9)}) G^{6/9} (D^{MI} 7 G⁹)
 that's a long, long while. (If you're feel - ing)

The Underdog

Music by Al Cohn
Lyric by Dave Frishberg

Ballad (ad lib optional)



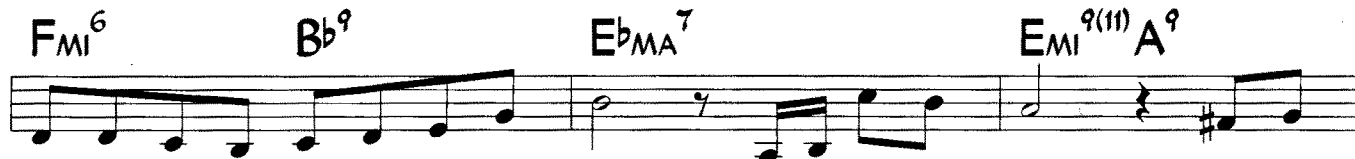
Here I go a-gain, — a - bout to drop an - oth - er bun - dle on the un - der-dog, the



un - der-dog. — Is - n't it a shame, but that's the kind of game I



play. Peo - ple think it's fun - ny when they



see you got your mon - ey on the clown and the chips are down. And when



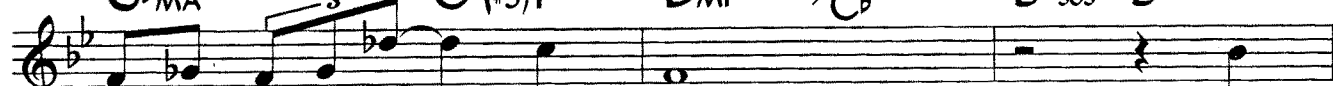
your side gets out - classed, they say "Nice guys wind up



last." But there's a strange sat - is - fac - tion when you're put - ting all your ac - tion on the



un - der-dog, the un - der-dog, — E - ven when you know the

$G^b_{MA}7$ $C^{7(b9)}F^{7(b9)}$ $(B^b_{MI}7 / A^b_{MI}7 G^b_{MI}7 F_{MI}7)$ $D_{MI}^{7(b5)}D^b7/C^b$ $B^b_{SUS} B^b9$

 odds may nev - er go — your way. 'Cause

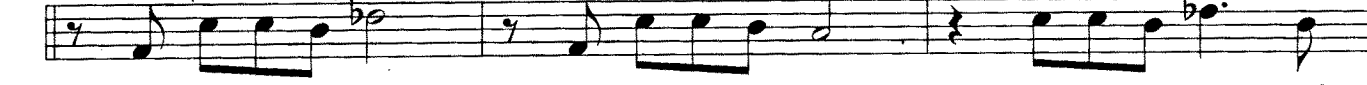
C $E^b_{MA}7$ $E_{MI}9 A^{7(b9)}$ $D_{MI}^{7(b5)}$ $G9 / E^b_{MI}9 A^b9$

 fav - 'rites don't al - ways win. That long shot may come in. And,

B^b/F $E^{7(\#5)}$ $E^b_{MA}7 D^{7(\#9)}$ $G_{MI}7 C7$ $F_{SUS}9 F^{7(b9)}_{SUS}$ $B^b (D^{7(b9)\#5})$

 soon - er of lat - er, you know ev - 'ry un - der - dog — will have his day.

Solo on ABC
After solos, go on.

D $B^b_{MI}9$ $B^b^{7(\#9)}$ $E^b9(\#11)$ $D9$ $B^b_{MI}9$ $B^b^{7(\#9)}$

 You fig - ure the odds, you pick and you choose. Some got to win, and

$E^b9(\#11)$ $D9$ **E** $E^b_{MA}7$ $E_{MI}9 A^{7(b9)}$

 some got to lose, But fav - 'rites don't al - ways win.

$D_{MI}^{7(b5)}$ $G9$ $E^b_{MI}9 A^b9$ B^b/F $E^{7(\#5)}$

 That long shot may come in. Who can say? And, soon - er or lat - er, you

$E^b_{MA}7 D7$ $G_{MI}9$ $C^{7(b5)}$ $F_{SUS}9$ $F^{7(b9)}_{SUS}$ $B^b(add9)$

 know ev - 'ry un - der - dog will have his day.

Until It's Time For You To Go

Buffy Sainte-Marie

Medium

You're not a dream, you're not an an - gel, you're a man, _____ I'm not a
 queen, I'm a wom - an, take my hand. _____ We'll make a
 space in the lives that we've planned, _____ and here we'll
 stay un - til it's time for you to go. Yes, we're
 dif - f'rent, worlds a - part, we're not the same, _____ we laughed and
 played at the start like in a game. _____ You could have
 stayed out - side my heart, but in you came, _____ and here you'll
 stay un - til it's time for you to go. _____

Chords: $G^{7(b9)}$, (C) , A , CMA^7 , G^{MI6}/Bb , G/B , A^7 , $EMI^{7(b5)}/Bb$, $A^{7(b9)}$, (DMI) , D^{MI7} , $A^{7(b9)}/C\#$, G^{9SUS} , D^{MI7} , $G^{7(b9)}$, (C) , CMA^7 , G^{MI6}/Bb , EMI/B , A^7 , $EMI^{7(b5)}/Bb$, $A^{7(b9)}$, (DMI) , D^{MI7} , D^{MI}/G , G^{7SUS} , C^{SUS} , C^6 , $G^{7(b9)}$, (C) , CMA^7 , G^{MI6}/Bb , G/B , A^7 , $EMI^{7(b5)}/Bb$, $A^{7(b9)}$, (DMI) , D^{MI7} , $A^{7(b9)}/C\#$, G^{9SUS} , D^{MI7} , $G^{7(b9)}$, (C) , CMA^7 , G^{MI6}/Bb , EMI/B , A^7 , $EMI^{7(b5)}/Bb$, $A^{7(b9)}$, (DMI) , D^{MI7} , D^{MI}/G , G^{7SUS} , C^{SUS} , (C)

B $D^b_{MA}{}^7$ $(B^b_{MI}{}^7)$ $B^b{}^7$ $C_{MA}{}^7$ $D^b_{MA}{}^7$ $(B^b_{MI}{}^7)$ $B^b{}^7$

Don't ask why (of me,) don't ask

$C_{MA}{}^7$ $(E^{7(b9)}_{SUS})$ $B_{MI}{}^7(b5)$ $E^{7(b9)}$ $A_{MI}{}^7$

how (of me, don't ask for - ev - er, _____

(D^{13}) D^7 $D^{7(\#5)}$ $(A^b{}^9(\#11))$ G^9_{SUS} G^7 $G^{7(b9)}$

love me, love me now. _____ This love of

(C) $G_{MI}{}^6/B^b$ A^7 $E_{MI}{}^7(b5)/B^b$ $A^{7(b9)}$ $\% \quad)$

C $C_{MA}{}^7$ G/B $A^{7(b9)}$

mine had no be - gin - ning it has no end, _____ I was an

(D_{MI}) $D_{MI}{}^7$ $D_{MI}{}^7$ $A^{7(b9)}/C^\#$ $D_{MI}{}^7$ $G^{7(b9)}$

oak, now I'm a wil - low, now I can bend. _____ And though I'll

(C) $G_{MI}{}^6/B^b$ A^7 $E_{MI}{}^7(b5)/B^b$ $A^{7(b9)}$ $\% \quad)$

$C_{MA}{}^7$ E_{MI}/B $A^{7(b9)}$

nev - er in my life see you a - gain, _____ still I'll

$D_{MI}{}^7$ (G^7) G^7_{SUS} C_{SUS} C (C) (G^7_{SUS}) $G^{7(b9)}$

stay un - til it's time for you to go. _____

Roberta Flack performs this as a slow 12/8 ballad. The alternate changes are hers.

Until The Real Thing Comes Along

Mann Holinger, Alberta Nichols
Sammy Cahn, Saul Chaplin & L.E. Freeman

Freely or Ballad

(Verse) Bb^{13} E^bMA^7 $F\#^{\circ 7}$ FMI^7 Bb^{13} E^b6

I've tried to ex - plain that you are my Heav - en on earth.
I've read all the plays from Shakes-peare to Eu - gene O' - Neill

FMI^7 Bb^{13} E^bMA^7 $F\#^{\circ 7}$ FMI^7 Bb^{13}

Still I've tried in vain, since words can't ex - plain my
To find just one phrase that some - what con - veys the

E^bMA^7 $BbMI^7$ E^b7 A^bMA^7

love and its worth.
way that I feel.

This much I know is
I met with no suc -

A^bMI^6 B^7 F^9 Bb^9_{SUS} rit. $Bb^7(\#9)$

true, There'll nev - er be an - oth - er you. That's why
cess, I'm strict - ly on my own I guess. And so

(Ballad) Bb^{13} E^bMA^7 $E^9(\#11)$ $Bb^7(\#5)$ E^bMA^7 $D^7(\#5)$

I'd work for you, I'd slave for you, I'd be a beg - gar or a

GMI^7 C^7 FMI^7 Ab^9 $G^7(\#9)$ $C^7(\#9)$ Bb^{13}

knave for you, If that is - n't love, it will have to do

F^7 E^b6 CMI^7 FMI^7 Bb^9_{SUS} $Bb^7(\#9)$ E^bMA^7

Un - til the real thing comes a - long. I'd glad - ly move the

$E^9(\#11)$ $Bb^7(\#5)$ E^bMA^7 $D^7(\#5)$ GMI^7 C^7

earth for you, to prove my love, dear, and it's worth for you. If

(F_{MI}⁷ Ab⁹ G^{7(#9)} C^{7(b9)} F⁷ B_{SUS4}⁹ - 3)

F_{MI}⁷ B_b¹³ E_b⁶ F_{MI}⁷ B_b⁹

that is - n't love, — it will have to do, Un - til the real thing comes a -

E_b⁶ / A_{MI}^{7(b5)} D^{7(b9)} **B** G_{MA}⁷ (E_{MI}⁷) E^{7(b9)} A_{MI}⁷ D¹³

long With all the words, dear, at my com - mand,

(G⁶ E_{MI}⁷)

G⁶/B B_b^{o7} A_{MI}⁷ D⁹ G_{MA}⁷ (E_{MI}⁷) E^{7(b9)}

I just can't make you un - der - stand. I'll al - ways love you, dar - ling,

A_{MI}⁷ D¹³ (G_{MI}⁷ G⁶) C^{7(b9)} E_{MI}⁷ F_{MI}⁷ B_b⁷

come what may. My heart is yours, what more can I say? I'd

C E_b_{MA}⁷ (E^{9(#11)} B_b^{7(#5)}) E_b_{MA}⁷ (Ab^{9(#11)} D^{7(#5)})

sigh for you, I'd cry for you, I'd tear the stars down — from the

G_{MI}⁷ C⁷ (F_{MI}⁷ Ab⁹ G^{7(#9)} C^{7(b9)})

F_{MI}⁷ B_b¹³

sky for you, If that is - n't love, — it will have to do,

(F⁷ E_b⁶ B_{SUS4}⁹ - 3)

F_{MI}⁷ B_b⁹ E_b⁶ (C_{MI}⁷ F_{MI}⁷ B_b⁷)

Un - til the real thing comes a - long. **(fine)** (I'd

Solo on ABC
After solos,
D.S. al fine

Valdez In The Country

Medium Pop/Samba

Music by Donny Hathaway
Lyric by Walter Lee & Frank Moss
(as played by George Benson)

(Intro) (Ad lib)

E⁹_{SUS} (gtr. ad lib 16th note comp) E⁹_{SUS} E⁹_{bSUS} D⁹_{SUS}

(sample bs.)

1. - 3. 4. top note of chords (guitar, octaves)

D⁹_{SUS} D⁹_{SUS} E⁹_{bSUS} CMA⁹ B⁷(#5)

(tutti)

A

Bmi⁷ (sample comp) D# E⁷ Ami⁷ D D⁷ Bmi⁷ D# E⁷

(sample bs.)

Ami⁷ C# D⁷ Bmi⁷ E⁷ A⁹ CMA⁷ Bmi⁷ Ami⁹

(on D.S. go to 2nd ending)

E^b7(#5) D¹³ D^b9 CMA⁹ B⁷(#5) CMA⁹ B⁷(#5)

(tutti) (tutti)

B (El. piano solo)

1. - 3. $B_{MI}^7 (\diagdown D^\#) E^7$ $A_{MI}^7 (\diagdown C^\#) D^7$ 4. C_{MA}^9 $B^7 (\diagup \#5)$

(sample bs.) (tutti)

C (Guitar solo)

E_{SUS}^9 E_{SUS}^9 E_{SUS}^9 D_{SUS}^9 Till cue D_{SUS}^9 E_{SUS}^9

On cue C_{MA}^9 $B^7 (\diagup \#5)$ (Gtr. solo continued) Till cue $A_{MI}^7 (\diagdown C^\#) D^7$ On cue $A_{MI}^7 (\diagdown C^\#) D^7$

D $B_{MI}^7 (\diagdown D^\#) E^7$ (tutti) (gtr. octs.)

D.S. al 2nd ending
al Coda

(Gtr. solo)

$B_{MI}^7 (\diagdown D^\#) E^7$ $A_{MI}^7 (\diagdown C^\#) D^7$

(Vamp, solo & fade)

Walk On By

Music by Burt Bacharach
Lyric by Hal David

Medium Slow Pop*

(D⁹)

(D⁹)



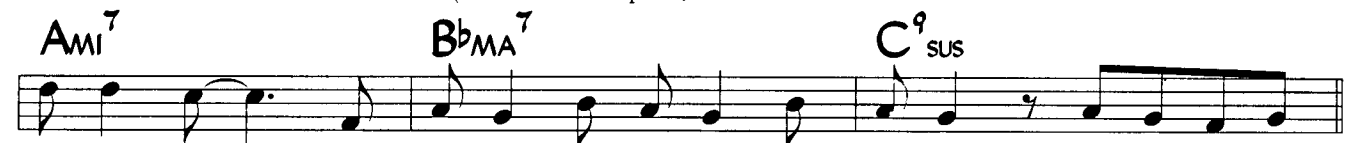
If you see me walk - in' down the street and I start ' to cry ____
I just can't get o - ver los - in' you and so if I seem ____



____ each time we meet, ____ } Walk on by ____
____ bro - ken and blue, ____ }

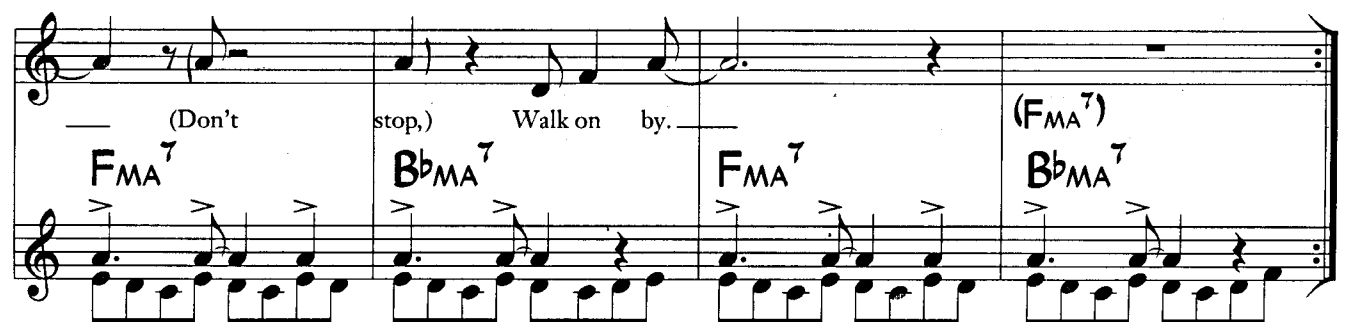
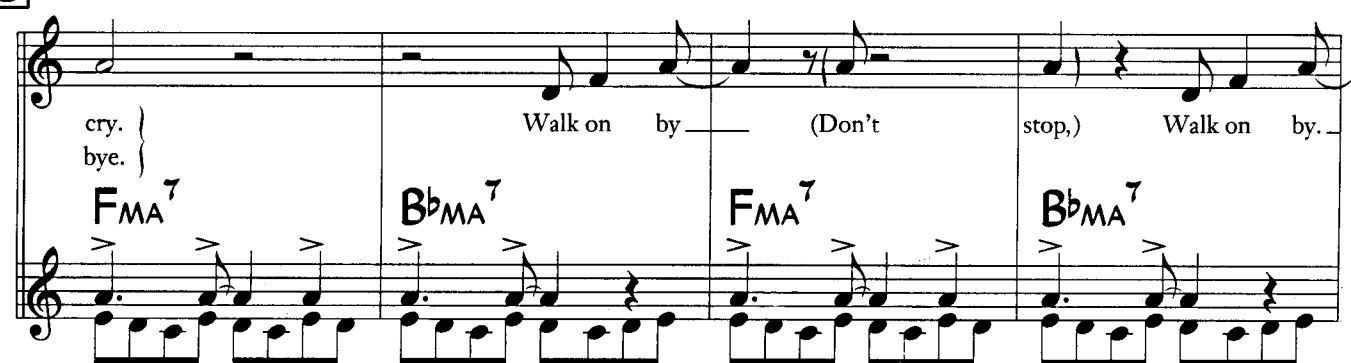


Make be - lieve ____ that you don't see the tears. Just
Fool - ish pride, ____ that's all that I have left. So



let me grieve ____ in pri - vate, 'Cause each time I see you, I break down and
let me hide ____ the tears and the sad - ness you gave me when you said good -

B



To end, vamp and fade on letter B.

* Wynton Kelly performed this Medium, straight ahead.

Walkin'

Richard Carpenter
(As played by Miles Davis)

Medium*

(Intro)

(pr. fill)

(horns)

C octaves (low)

(F_M7/C)

(rhythm)

C octaves

(horns, octaves)

F¹³(#11)

A

F¹³(#11)

B^{b13}(#11)

F⁹_{SUS}

(F^{o7})F⁹

B^{b13}(#11)

(bass in 2 mostly, catching rhythm hits or not)

B^{b13}(#11)

B^{b9}

(B^{o7}) F¹³(#11)

F⁹

(D⁷(#9))

A⁹(#11)

A^{b9}(#11)

D^{b7}(#9)

A^b

(2nd x)

1.
(Solo pick-ups)

C⁷(#9)

G⁹(#11)

G^{b9}(#11)

C⁷(#9)

F¹³(add 4)

F¹³(#11)

(bs.)

(Solos) (F blues)

(sample blues progression)

f (horns, octs.)

(Shout Chorus) (w/ dr. fills)

D.S. al Coda (2nd x)

N.C. (dr. fill) (horns)

(horns) C octaves (rhythm) (bs.)

* In later versions Miles played this very fast and free.

We're In This Love Together

Roger Murrah
Keith Stegall

(As sung by Al Jarreau)

Pop Ballad (In 2)
(Syncopated 8ths)

(Intro) B^bMA^7 $B^b(add 9)$ D 1. CM^11 F^9_{SUS} 2. CM^11 E^b/F B^b/F E^b/F B^b/F

A B^bMA^7 $B^b(add 9)$ CM^11 F^9_{SUS}

mp It's like a dia - mond ring, — it's a pre - cious thing, —
It's like a rain - y. night — and — can - dle - light, —

B^bMA^7 $B^b(add 9)$ CM^11 E^b/F B^b/F E^b/F B^b/F

and we nev - er want to lose — it. —
and — ooh, — it's so ro - man - tic. —

B^bMA^7 $B^b(add 9)$ CM^11 F^9_{SUS}

It's like a fa - vor - ite song — that we love — to sing, —
We got the whole — thing work - ing out — so right, —

B^bMA^7 $B^b(add 9)$ CM^11 F^9_{SUS}

ev - 'ry time — we hear the mu - sic. — And
and it's just — the way we planned — it. —

B B^bMA^7 GMI^7 CM^11 F^9_{SUS}

mf we're — in — this love — to - geth - er. We got the kind that lasts for - ev -

B^bMA^7 GMI^7 CM^11 E^b/F B^b/F E^b/F B^b/F

er. (synth.)

B^bMA^7 GMI^7 CM^11 F^9_{SUS}

We're — in — this love — to - geth - er. And like

ber - ries on the vine, it gets sweet - er all the time.

C $B^b_{MA} \quad 7B^b_{(add 9)} \quad D$ $C_{MI} \quad F^9_{SUS}$ $C_{MI} \quad E^b \quad F \quad B^b \quad E^b \quad B^b \quad F$

mf **D.S. al Coda (2nd verse)**
(For optional solos, D.S. again)

Sax solo
 $C_{MI} \quad 7B^b_{MA} \quad E^b_{MA} \quad G^9_{SUS}$ $D \quad C_{MA} \quad A_{MI} \quad D_{MI} \quad G^9_{SUS}$

f $C_{MA} \quad A_{MI} \quad D_{MI} \quad G^9_{SUS} \quad E_{MI}$

$F_{MA} \quad C^{(add 9)} \quad E \quad A_{MI} \quad D_{MI} \quad C^{(add 9)} \quad E \quad B^b_{SUS} \quad G^9_{SUS}$ (end solo)

E $C_{MA} \quad A_{MI} \quad D_{MI} \quad G^9_{SUS}$ *Don't you know*

we're in this love to-gether. We got the kind that lasts for - ev -

$C_{MA} \quad A_{MI} \quad D_{MI} \quad G^9_{SUS}$

er. (synth.)

$C_{MA} \quad A_{MI} \quad D_{MI} \quad G^9_{SUS}$ (ad lib)

We're in this love to-gether. We got a kind that will last for -

ev - er and ev - er-more. -

$C_{MA} \quad A_{MI} \quad D_{MI} \quad C^{(add 9)} \quad E \quad B^b_{SUS} \quad G^9_{SUS}$ *Don't you know*

(synth., even 8ths) (Vamp & fade)

We're In This Love Together (Rhythm Section)

Pop Ballad (In 2)
(Syncopated 8ths)

(Intro)

1. 2. (etc.)

mp (el. pn. sample) B^bMA^7 $B^b(add\ 9)$ D CMI^{11} F^9_{SUS} CMI^{11} E^b/F B^b/F E^b/F B^b/F

(bs., 2nd x only) (bs. enters)

A B^bMA^7 $B^b(add\ 9)$ D CMI^{11} F^9_{SUS}

mp (bs.)

B^bMA^7 $B^b(add\ 9)$ D CMI^{11} E^b/F B^b/F E^b/F B^b/F

(etc.)

B^bMA^7 $B^b(add\ 9)$ D CMI^{11} F^9_{SUS} B^bMA^7 $B^b(add\ 9)$ D

(Heavier Beat) **B** B^bMA^7 GMI^7 CMI^7 F^9_{SUS}

(etc.) *mf* (synth. "horn")

B^bMA^7 GMI^7 CMI^7 E^b/F B^b/F E^b/F B^b/F

B^bMA^7 GMI^7 CMI^7 F^9_{SUS}

Ab^9_{SUS} F^9_{SUS} (pn. gliss.)

f

(like Intro)

C B^bMA^7 B^b D CMI^{11} F^9_{SUS} CMI^{11} E^b/F B^b/F E^b/F B^b/F

mp

D.S. al Coda
(for optional solos, D.S. again)

(Sax solo)

CMI^7 B^bMA^9 E^bMA^7 G^9_{SUS} D CMA^9 AMI^7 DMI^7 G^9_{SUS}

f

CMA^9 AMI^7 DMI^7 G^9_{SUS} EMI^7

FMA^7 $C^{(add 9)}$ E AMI^7 DMI^7 $C^{(add 9)}$ E $B^b^9_{SUS}$ G^9_{SUS} (end solo)

E CMA^9 AMI^7 DMI^7 G^9_{SUS} CMA^9 AMI^7

(omit 1st x) (syncopated)

AMI^7 DMI^7 G^9_{SUS} CMA^9 AMI^7

AMI^7 DMI^7 G^9_{SUS} CMA^9 AMI^7

DMI^7 $C^{(add 9)}$ E $B^b^9_{SUS}$ G^9_{SUS}

(even 8ths)

(Vamp & fade)

Sample guitar, Intro, letter A, etc.
(syncopated)

B^bMA^7 D CMI^{11} F^9_{SUS} (etc.)

(stopped)

What A Fool Believes

Michael McDonald

Kenny Loggins

(As performed by the Doobie Brothers)

Medium Rock

Chord progression for the first line of music (rhythm):

$A\flat^{13}_{SUS} A\flat^7 G\flat^{(add 9)} D\flat/F$ $E\flat_{MI}^9 A\flat^7/F A\flat^9_{SUS} A^{\circ 7} B\flat_{MI}^7$ $A^{9(\#5)} A_{MI}^7(b5)$

(rhythm)

Chord progression for the second line of music:

$A\flat^{13}_{SUS} A\flat^7 G\flat^{(add 9)} D\flat/F$ $E\flat_{MI}^9 A\flat^7/F A\flat^9_{SUS} A^{\circ 7} B\flat_{MI}^7$ $A^{9(\#5)} A_{MI}^7(b5)$

He came from

Section A Chord progression:

$A\flat^{13}_{SUS} A\flat^7 G\flat^{(add 9)} D\flat/F$ $E\flat_{MI}^9 F_{MI}^7 A\flat^9_{SUS} A^{\circ 7} B\flat_{MI}^7$ $A^{9(\#5)} A_{MI}^7(b5)$

some-where back in her long — a - go, —

the sen - ti - men - tal fool don't see, try - in' hard —

Chord progression for the third line of music:

$A\flat^{13}_{SUS} A\flat^7 G\flat^{(add 9)} D\flat/F$ $E\flat_{MI}^9 A\flat^7/F A\flat^9_{SUS} A^{\circ 7} B\flat_{MI}^7$ $A^{9(\#5)} A_{MI}^7(b5)$

— to re - cre - ate what had yet — to be cre - at - ed —

once in her life. — She mus - ters a

Section B Chord progression:

$A\flat^{13}_{SUS} A\flat^7 G\flat^{(add 9)} D\flat/F$ $E\flat_{MI}^9 A\flat^7/F A\flat^9_{SUS} A^{\circ 7} B\flat_{MI}^7$ $A^{9(\#5)} A_{MI}^7(b5)$

smile for his nos - tal - gic tale, —

nev - er com - in' near what he want - ed to say, —

some-where back in her long — a - go, —

where he can still be - lieve there's a place in her life, —

Chord progression for the fourth line of music:

$A\flat^{13}_{SUS} A\flat^7 G\flat^{(add 9)} D\flat/F$ $E\flat_{MI}^9 A\flat^7/F A\flat^9_{SUS} A^{\circ 7} B\flat_{MI}^7$

on - ly to re - al - ize it nev - er real - ly was.

Some - day, some - how,

she will re - turn. — }

Section C Chord progression:

$B\flat_{MI}^7$ $A\flat^{13}_{SUS} A\flat^7 A\flat^9_{SUS} / A\flat^{13}_{SUS} A\flat^7 A\flat^9_{SUS} A\flat^7$

She had a place — in his life.

Section C Chord progression (continued):

$B\flat_{MI}^7$ $A\flat^{13}_{SUS} A\flat^7 A\flat^9_{SUS} / A\flat^{13}_{SUS} A\flat^7 A\flat^9_{SUS} A\flat^7 E\flat_{MI}^7$

He nev - er made — her think — twice. —

As he ris -

Chord progressions are more detailed in the rhythm part.

D $(E^b_{MI}{}^7)$ G^b/A^b $D^b_{MA}{}^7$ B^7 $B^b{}^7$ $E^b_{MI}{}^7$ G^b/A^b

es to — her a - pol - o - gy, — an - y - bod - y else would sure - ly know —

$B^b_{MI}{}^7$ $G_{MI}{}^7(b5)$ $(F^{\#}_{MI}{}^7)$

— he's watch-ing her go. — But what a fool — be-lieves —

E $F^{\#}_{MI}{}^7$ $F^{\#}_{MI}{}^7/B$

— he — sees, — no wise man has the pow -

E B/E E^6 B/E E B/E E $B/D^{\#}$ $C^{\#}_{MI}{}^7$ $B/C^{\#}$ $C^{\#}_{MI}{}^7$ $B/C^{\#}$ A $E/G^{\#}$ $(F^{\#}_{MI}{}^7)$

er to rea-son a-way. — What seems —

$F^{\#}_{MI}{}^7$ $F^{\#}_{MI}{}^7/B$

— to — be — is al - ways bet - ter than noth -

E B/E E^6 B/E E B/E E $B/D^{\#}$ $C^{\#}_{MI}{}^7$ $B/C^{\#}$ $C^{\#}_{MI}{}^7$ $B/C^{\#}$

ing. And noth-ing at all —

¹A ²A $E/G^{\#}$ $(F^{\#}_{MI}{}^7)$

keeps send - ing him what a fool — be - lies —

*D.S and fade out
in letter E on D.S.*

What A Fool Believes (Rhythm Section)

Medium Rock

Ab¹³_{SUS} Ab⁷ G^b(add 9) Ab⁷ D^b/F Ab B^bm⁷ Ab E^bm⁹ Ab⁷ Ab⁹_{SUS} A^o7 B^bm⁷ Ab A⁹(#5) A^m7(b5)

(bs./pn.)

Ab¹³_{SUS} Ab⁷ G^b(add 9) Ab⁷ D^b/F Ab B^bm⁷ Ab E^bm⁹ Ab⁷ Ab⁹_{SUS} A^o7 B^bm⁷ Ab A⁹(#5) A^m7(b5) (etc.)

A

Ab¹³_{SUS} Ab⁷ G^b(add 9) Ab⁷ D^b/F Ab B^bm⁷ Ab E^bm⁹ Ab⁷ Ab⁹_{SUS} A^o7 B^bm⁷ Ab A⁹(#5) A^m7(b5)

Ab¹³_{SUS} Ab⁷ G^b(add 9) Ab⁷ D^b/F Ab B^bm⁷ Ab E^bm⁹ Ab⁷ Ab⁹_{SUS} A^o7 B^bm⁷ Ab A⁹(#5) A^m7(b5)

B

Ab¹³_{SUS} Ab⁷ G^b(add 9) Ab⁷ D^b/F Ab B^bm⁷ Ab E^bm⁹ Ab⁷ Ab⁹_{SUS} A^o7 B^bm⁷ Ab A⁹(#5) A^m7(b5)

$A\flat^{13}_{SUS}$ $A\flat^7$ $G\flat^{(add\ 9)}$ $A\flat^7 D\flat$ F $A\flat$ $B\flat_{MI}^7 A\flat$ $E\flat_{MI}^9 A\flat^7$ $A\flat^9_{SUS}$ $A^{\circ 7}$ $B\flat_{MI}^7$ $A\flat/B\flat$ $B\flat_{MI}^7 A\flat/B\flat$

(bs.)

C

$B\flat_{MI}^7 A\flat/B\flat$ $B\flat_{MI}^7 A\flat/B\flat$ $B\flat_{MI}^7 A\flat/B\flat$ $A\flat/B\flat$ $B\flat_{MI}^7 A\flat/A$ $A\flat^{13}_{SUS}$ $A\flat^7$ $A\flat^9_{SUS}$ $A\flat^7 A\flat^{13}_{SUS}$ $A\flat^7$ $A\flat^9_{SUS}$ $A\flat^7$

(sample bs.)

$B\flat_{MI}^7 A\flat/B\flat$ $B\flat_{MI}^7 A\flat/B\flat$ $B\flat_{MI}^7 A\flat/B\flat$ $A\flat/B\flat$ $B\flat_{MI}^7 A\flat/A$ $A\flat^{13}_{SUS}$ $A\flat^7$ $A\flat^9_{SUS}$ $A\flat^7 A\flat^{13}_{SUS}$ $A\flat^7$ $A\flat^9_{SUS}$ $A\flat^7 E\flat_{MI}^7$

(bs. etc.)

D

$(E\flat_{MI}^7) G\flat/A\flat$ $D\flat_{MA}^7$ B^7 $B\flat^7$ $E\flat_{MI}^7$ $G\flat/A\flat$ $B\flat_{MI}^7$ $A\flat$ $B\flat_{MI}^7$ $A\flat$

(pn./bs.)

$B\flat_{MI}^7$ $A\flat$ $B\flat_{MI}^7$ $A\flat$ $G_{MI}^{7(b5)}$ C_{MI} $G_{MI}^{7(b5)}$ C_{MI} $G_{MI}^{7(b5)}$ C_{MI} $G_{MI}^{7(b5)}$

(bs.)

V.S. (turn page)

S E

$A_{F\#} E A E$ $A_{F\#} E A E$ $A_B E A E$ $A_B E A E$

(pn./bs.)

$E B E^6 B$ $E B E B_{D\#}$ $E_{C\#} B E^6 B$ N.C. $E_{G\#}$

$A_{F\#} E A E$ $A_{F\#} E A E$ $A_B E A E$ $A_B E A E$

$E B E^6 B$ $E B E B_{D\#}$ $E_{C\#} B E^6 B$

1st x

N.C. A N.C. $E_{G\#}$

Go on to B, 2nd x

Ending on D.S.

D.S. (again)
and fade

B, 2nd x

Chords: $A^b_{13}_{SUS}$ A^b_7 $G^b(add\ 9)$ $A^b_7 D^b/F$ A^b $B^b_{mi} \ ^7 A^b$ $E^b_{mi} \ ^9 A^b_7$ $A^b_9_{SUS}$ A°_7 $B^b_{mi} \ ^7$ A^b $A^{9(\#5)} A_{mi} \ ^7(b5)$

(pn./bs.)

Chords: $A^b_{13}_{SUS}$ A^b_7 $G^b(add\ 9)$ $A^b_7 D^b/F$ A^b $B^b_{mi} \ ^7 A^b$ $E^b_{mi} \ ^9 A^b_7$ $A^b_9_{SUS}$ A°_7 $B^b_{mi} \ ^7$ A^b/B^b $B^b_{mi} \ ^7 A^b/B^b$

(bs.)

C, 2nd x

Chords: $B^b_{mi} \ ^7 A^b/B^b$ $B^b_{mi} \ ^7 A^b/B^b$ $B^b_{mi} \ ^7$ A^b/B^b $B^b_{mi} \ ^7 A^b/A$ $A^b_{13}_{SUS}$ A^b_7 $A^b_9_{SUS}$ $A^b_7 A^b_{13}_{SUS}$ A^b_7 $A^b_9_{SUS}$ A^b_7

(sample bs.) (etc.)

Chords: $B^b_{mi} \ ^7 A^b/B^b$ $B^b_{mi} \ ^7 A^b/B^b$ $B^b_{mi} \ ^7$ A^b/B^b $B^b_{mi} \ ^7 A^b/A$ $A^b_{13}_{SUS}$ A^b_7 $A^b_9_{SUS}$ $A^b_7 A^b_{13}_{SUS}$ A^b_7 $A^b_9_{SUS}$ $A^b_7 E^b_{mi} \ ^7$

(etc.)

D, 2nd x

Chords: $(E^b_{mi} \ ^7)$ G^b/A^b $D^b_{MA} \ ^7$ B^7 B^b_7 $E^b_{mi} \ ^7$ G^b/A^b

(etc.)

Chords: $B^b_{mi} \ ^7 A^b$ $B^b_{mi} \ ^7 A^b$ $B^b_{mi} \ ^7 A^b$ $B^b_{mi} \ ^7 A^b$ $G_{mi} \ ^7(b5)$ C_{mi} $G_{mi} \ ^7(b5)$ C_{mi} $G_{mi} \ ^7(b5)$ C_{mi} $G_{mi} \ ^7(b5)$

(pn./bs.)

D.S., repeat letter E (omit 1st ending)
and fade out in letter E, 2nd x.

Note: on main part B, C, D, & E are written as a repeat.

What Am I Here For?

Duke Ellington
Frankie Laine

Medium Slow or Up Tempo

A Bb^6 $B^{\circ 7}$ Cm^7 F^7

Bb^6 $B^{\circ 7}$ Cm^7 F^7

B Bb^7 E^7 Eb^6 $(Am^7 D^7(b9))$
 $Dm^7 G^9$

$(Gm^7 C^9)$ C^9 Cm^9 F^{13} $F^7(\#5)$

C Bb^6 $B^{\circ 7}$ Cm^7 F^7

Bb^6 $B^{\circ 7}$ Cm^7 F^7

D Bb^7 $(Bb^7(\#5))$ B^7 E^7 Eb^6 $(Ab^{13}(\#11))$
 $Cm^9(b5)$ $F^{13(b9)}$ Bb^6

Original Ellington ending, 1st x only

Common ending, each x

$B^{\circ 7}$ Cm^7 F^9 Bb^6 $F^7(\#5)$ Cm^7 F^9 $F^{7(b9)}$ Bb^6 $(Bb^6 F^7(\#5))$
(fine)

This tune is played with many variations, particularly the final two bars.

Solo on ABCD.
After solos, D.C. al fine

What Is This Thing Called Love?

(from "Wake Up And Dream")

Cole Porter

Medium
(Verse)

I was a hum-drum per-son, Lead-ing a life a-part, When
You gave me days of sun-shine, You gave me nights of cheer, You
love flew in through my win-dow wide And quick-ened my hum-drum heart.
made my life an en-chant-ed dream, Till some-bod-y else came near.

Love flew in through my win-dow, I was so hap-py then. But
Some-bod-y else came near you, I felt the win-ter's chill. And

af-ter love had stayed a lit-tle while, Love flew out a-gain.
now I sit and won-der night and day Why I love you still.

(Medium or Ballad)

What is this thing _____ called love, This
fun-ny thing _____ called love? Just
who can solve _____ its mys-ter-y? Why
should it make _____ a fool of me? I

B C_{MI}^7 F^7 $B^b_{MA}^7$

saw you there _____ one won - der - ful day. You

A^b_9 (G^7) $D_{MI}^{7(b5)}$ G^7

took my heart _____ and threw it a - way. That's why I

$(C^{7(b9)})$ **C** $G_{MI}^{7(b5)}$ $C^{7(b9)}$ F_{MI}^6

ask the Lord _____ in Heav - en a - bove, What

$D_{MI}^{7(b5)}$ $G^{7(\#5)}$ C^6

is this thing _____ called love? (*fine*)

Solo on ABC
After solos, D.S. al fine

What The World Needs Now

Music by Burt Bacharach

Lyric by Hal David

Jazz Waltz

A

(E^{MI}7) S B^{MI}7 E^{MI}7 B^{MI}7 E^{MI}7

What the world needs now is love, sweet love.

C^{6/9} D⁹_{SUS} D⁹

It's the on - ly thing that there's just too lit - tle of. What the

B^{MI}7 E^{MI}7 B^{MI}7 E^{MI}7

world needs now is love, sweet love.

C^{6/9} B⁷_{SUS} B⁷

No, not just for some, but for ev - 'ry - one.

B E^{MI}9 (E^bMI⁹)

Lord, we don't need an - oth - er moun - tain. There are
Lord, we don't need an - oth - er mead - ow. There are

D^{MI}9 G⁹ C^{6/9} (A^{7(b9)})

moun - tains and hill - sides e - nough to climb. There are
corn - fields and wheat - fields e - nough to grow. There are

D^{MI}9 G⁹ C^{6/9} E^{MI}7

o - ceans and riv - ers e - nough to cross, E - nough to last
sun - beams and moon - beams e - nough to shine. Oh, lis - ten, Lord

(E^b9(#11)) D⁹_{SUS} A⁹ D⁹_{SUS} %

till the end of time. What the
if you want to know.

Solo on AB
After solos,
D.S. al Coda

$(F\sharp_{MI}^7)$ B^7 $B^{7(\sharp 5)}$ E^7 $G^{7(\flat 9)}$ C $C^{6/9}$

ev - 'ry - one. No, not just for some, Oh, but

Extended ending

B_{MI}^7 E_{MI}^7 A^9 D_{SUS}^9 $G^{6/9}$

just for ev - 'ry - one.

Original ending

B_{MI}^7 C_{MA}^7 D^7 G^6

just for ev - 'ry - one.

Letter B is originally written:

B E_{MI}^9

Lord, we don't need an - oth - er moun - tain. There are

D_{MI}^9 G^9 C_{MA}^7 C^6

moun - tains and hill - sides e - nough to climb. There are

D_{MI}^9 G^9 C_{MA}^7 E_{MI}^7

o - ceans and riv - ers e - nough to cross, E - nough to last

A^7 D_{SUS}^9

till the end of time. What the

Whealers And Dealers

David Frishberg

Samba

(Intro)

DbMA⁷ GbMA⁷ C⁷(#9)

break-----

A (Samba)
S Db⁹(#11)

Fmi⁹

Seems _____ like all the dream - ers _____ ran _____ out _____ of
 Sure, _____ it's lit - tle won - der _____ we're _____ in - se -
 Soon _____ we'll all be zoom - ing _____ off _____ to _____ the

Db⁹(#11) Fmi⁹ Bb⁹(#11)

dreams, _____ and noth - ing feels _____ the same. _____ It's such a pi -
 cure, _____ just o - pen up _____ your eyes. _____ It's like the sweep -
 moon. _____ Like pi - o - neers _____ we'll roam _____ To find some peace _____

Eb⁹ Ab¹³ Db⁹ G⁷(b5)

(bs.)

ty, _____
 stakes _____
 _____ up there

It's such a shame. _____
 with-out a prize. _____
 and make a home. _____

But the
 But the
 But the

(Steady Samba)

B C⁷(#9) Fmi⁹ C⁷(#9)

Fmi⁹ C⁷(#9) Fmi⁹

wheel-ers and deal - ers are hang-ing in tough, and keep-ing an eye _____ on the ac -
 wheel-ers and deal - ers are do - ing their thing, and tell - ing us ev - 'ry-thing's ro -
 wheel-ers and deal - ers are get-ting there first, and set - ting up shop _____ in the cra -

tion, _____ hawk-ing and talk - ing and mov - ing that stuff, and
 sy. _____ Lord on - ly knows _____ what to - mor - row may bring, but
 ters, _____ to feed be - yond hun - ger and drink be - yond thirst, *and

feel - ing a fast — sa - tis - fac - tion. Wheel - ing and deal - ing in
 don't an - y - bo - dy get no - sy.
 those who op - pose — 'em are trait - ors.

var - i - ous large — and small — things, —

ly - ing and steal - ing and let - ting the chips — just fall, —

sign - ing and seal - ing and know - ing the price — of

all things — and the val - ue of noth - ing at all. —

Till cue $C^{7(\#9)}$ (piano fill)

On cue $(C^{7(\#9)})$ (drs.) **(Samba)** D^bMA^9

noth - ing at all, noth - ing at

G^bMA^9 D^bMA^7 G^bMA^7 $C^{7(\#9)}$ (pn. fill)

all, noth - ing at all. —

The original lyric 2 bars before letter B (3rd verse) was "like unsatisfiable satyrs." It has been revised by the composer. This chart is in Dave Frishberg's original key. Irene Kral sang this in D minor.

When A Man Loves A Woman

Calvin Lewis

Andrew Wright

(as performed by Percy Sledge)

Medium R & B Ballad

(Intro) (top note of organ chords)

(sample bass)

(etc.)

When a

A

man _____ loves a wo - man _____ can't keep his mind on noth-in' else. _____
 man _____ loves a wo - man _____ down deep in _____ his soul, _____

He'd change the world for the good thing he's found. _____ If she is
 she can bring him such mi - se - ry. _____ If she _____

bad _____ he can't see it, _____ she can do no wrong, _____
 plays him _____ for a fool, _____ he's the last one to know. _____

turn his back on his best friend if he put her down. _____ When a
 Lov-ing _____ eyes _____ can _____ ne - ver see. _____ When a

B

man _____ loves a wo - man _____ spend his ve - ry last dime, _____
 man _____ loves a wo - man _____ he can do her no wrong. _____

try'n' to hold — on to what he needs. He'd give up
He could ne-ver hold some oth-er girl. Yes, when a

all — his com-forts — and sleep out in the rain,
man — loves a wo-man, — I know ex-act-ly how he feels, —

if she said that's the way it ought to be.
'cause — ba-by, ba-by, you're my — world.

Well, this man — loves a wo-man, —

I gave you ev - 'ry - thing I had, —

try - in' to hold on — to your high class love. —

Ba - by, please don't — treat me bad. — When a

D.S. for optional solos
Fade out last x

On Percy Sledge's original version the form is ABC (1st verse and chorus), AB (2nd verse), repeat A and fade out.
The written melody fits the first verse only.

When The World Was Young

Music by Philippe Block
Lyric by Johnny Mercer and Angele Vannier

Freely

(A^{7(b9)})

It is - n't by chance I hap - pen to be, A bou - le - var - dier, the
(2. Wher) - ev - er I go they men - tion my name, And that in it - self is
(3. While) sit - ting a - round we of - ten re - call, The laugh of the year, the

(D^{MI}) B^{b7} A^{7(b9)} F⁶ C⁹_{SUS} F⁶ C⁹_{SUS}

toast of Pa - ris. For o - ver the noise, the talk and the smoke, I'm
some sort of fame "Come by for a drink, we're hav - ing a game," Wher -
night of them all. The blonde who was so at - trac - tive that year, Some

(B^{MI} 7(b5)) E⁷ (D^{7(b9)})
D^{MI} A^{7(b9)} B^{b7} A^{7(b9)} F^{#o7} G^{MI}

good for a laugh, A drink or a joke. I walk in a room, a
ev - er I go I'm glad that I came. The talk is quite gay, the
o - pen - ing night that made us all cheer. Re - mem - ber that time we

(D^{7(b9)}) (E^{MI} 7(b5))
F^{#o7} G^{MI} B^{b9} B^{b9(b5)} A⁷

par - ty or ball, "Come, sit o - ver here" some - bod - y will call. "A
com - pa - ny fine, There's laugh - ter and lights, and gla - mour and wine, And
all got so tight, And Jacques and An - toine got in - to a fight. The

B^{b9} B^{b9(b5)} A⁷ E^b B^b E^{MI} 7(b5) A^{7(#5)}

drink for M'-sieur! A drink for us all!" But how man - y times I stop and re - call.
beau - ti - ful girls and some of them mine. But oft - en my eyes see a dif - f'rent shine.
gen - darmes who came, passed out like a light, I laugh with the rest, It's all ver - y bright.

(Medium Slow Waltz)

B DMA⁷ B^{7(b9)} E^{MI} 7 A^{7(b9)}

Ah, the ap - ple trees, Bloss - oms in the breeze,
Ah, the ap - ple trees, Sun - lit mem - o - ries,
Ah, the ap - ple trees, And the hive of bees.

That we walked a - mong, Ly - ing in the hay,
 Where the ham - mock swung, On our backs we'd lie,
 Where we once got stung, Sum - mers at Bor - deaux,

Games we used to play, While the rounds were sung, On - ly yes - ter -
 Look - ing at the sky Till the stars were strung, On - ly last Ju -
 Row - ing the ba - teau, Where the wil - low hung, Just a dream a -

day, When the world was young. _____
 ly, When the world was young. _____
 go, When the world was young. _____

1, 2. (Optional solos)
 2. Wher -
 3. While

young. _____

When Your Lover Has Gone

(from "Blond Crazy")

E.A. Swan

Freely

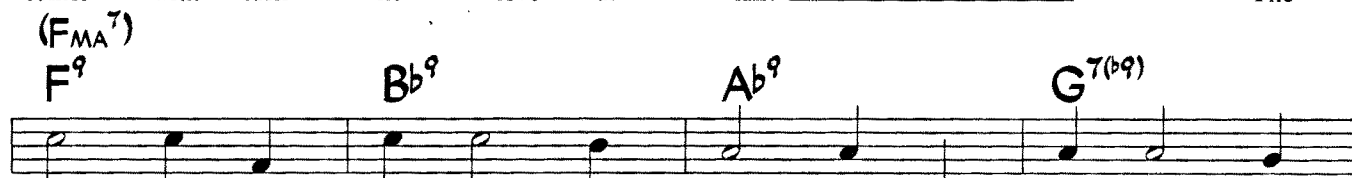
(Verse)



For a - ges and a - ges the po - ets and sa - ges of
What good is the schem - ing, the plan - ning and dream - ing that



love, won - d'rous love, al - ways sing, But
comes with each new love af - fair? The



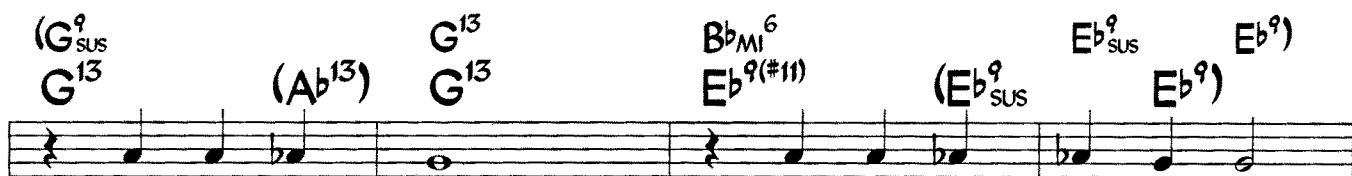
ask an - y lov - er and you'll soon dis - cov - er the
love that you cher - ish so oft - en may per - ish and



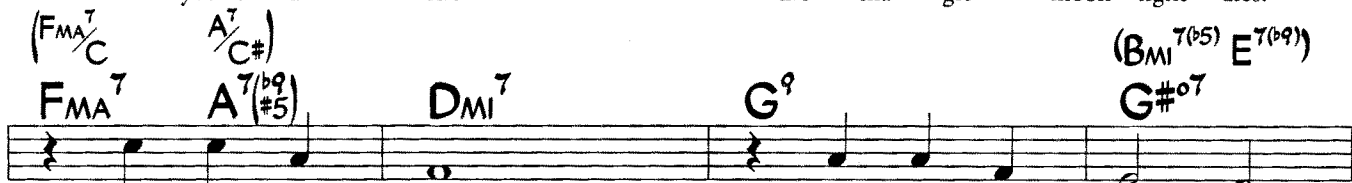
heart - aches that ro - mance can bring.
leave you with cas - tles in air.



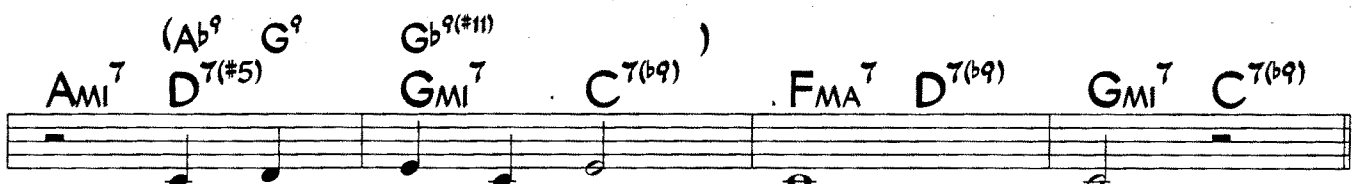
When you're a - lone who cares for star - lit skies?



When you're a - lone the ma - gic moon - light dies.



At break of dawn there is no sun - rise



When your lov - er has gone.

B

What lone - ly hours the eve - ning shad - ows bring.

What lone - ly hours, with mem - 'ries lin - ger - ing.

Like fad - ed flow'rs, life can't mean an - y - thing

When your lov - er has gone. *(fine)* Solo on AB
After solos, D.S. al fine

Primary chords in parentheses may be used for head only.
Originally in G, this tune is often played in A flat as well.

Where Or When

(from "Babes In Arms")

Music by Richard Rodgers

Lyric by Lorenz Hart

Freely

(Verse)

Chords: C_{MI}^9 F^{13} C_{MI}^9 F^{13} F_{MI}^7 Bb^9

When you're a - wake the things you think come from the dreams you
Some - times you think you've lived be - fore All that you live to -

Chords: Bb_{MI}^9 Eb^{13} Ab_{MA}^7 / (G_{MI}^7) F_{MI}^7 $F_{MI}^7(b5)$ Bb_{SUS}^7 Bb^{13}

dream. Thought has wings, _____ And lots of things _____ are sel - dom what they
day. Things you do _____ come back to you, _____ As though they knew the

1. Eb^6 2. Eb^6 F_{MI}^7 Eo^7 F_{MI}^7 Bb^7

seem. way. Oh, the tricks your mind can play!

(Medium Ballad)

Chords: Eb^6_9 $(Ab^{9(\#11)})$ Eb_{MA}^7 (Eb^7)

A It seems we stood and talked like this be - fore. We

Chords: Ab_{MA}^7 $(/G)$ $/F$ $(/Eb)$ Ab_{MA}^7 $(/G)$ Bb_{SUS}^9 F_{MI}^7 Bb_{SUS}^9

looked at each oth - er in the same way then, But I can't re - mem - ber where or

Chords: (Eb_{MA}^7) G_{MI}^7 $C^7(b9)$ F_{MI}^9 Bb^7 Eb^6_9

when. _____ The clothes you're wear - ing are the

Chords: $(Ab^{9(\#11)})$ Eb_{MA}^7 (Eb^7) Ab_{MA}^7 $(/G)$ $/F$ $(/Eb)$

clothes you wore. The smile you are smil - ing you were smil - ing then,

(F_{MI}^7) A_{bMA}^7 $(/G)$ B_{b9}^{9SUS} F_{MI}^7 B_{b9}^{9SUS} D_{MI}^7 E_{bMA}^7 G^7 $D_{MI}^{7(b5)}$ G^7

But I can't re-mem - ber where or when. _____

B C_{MI}^7 F_{MI}^7 D_{MI}^7 G^7

Some things that hap - pen for the first time, _____

C_{MI}^7 F_{MI}^7 $(B^{9(b5)})$ C_{MI}^7 F^7 B_{b7}^7 F_{MI}^7 B_{b7}^7

Seem to be hap - pen - ing a - gain. _____

C E_{b6}^6 $(D_{MI}^{7(b5)})$ $G^{7(b9)}$ C_{MI}^7 B_{bMI}^7 E_{bMA}^7 $G^{7(\#5)}$

And so it seems that we have met be - fore, and

A_{b6}^6 (G^{o7}) G_{MI}^7 $C^{7(b9)}$ F_{MI}^7 (E^{o7}) $G_{MI}^{7(b5)}$ $C^{7(b9)}$

laughed be - fore, and loved be - fore, But

F_{MI}^7 B_{b7}^7 E_{b6}^6 (F_{MI}^7) B_{b7}^7

who knows where or when! (fine)

Solo on ABC
After solos, D.S. al fine

Who Cares?

(So Long As You Care For Me)

George Gershwin
Ira Gershwin

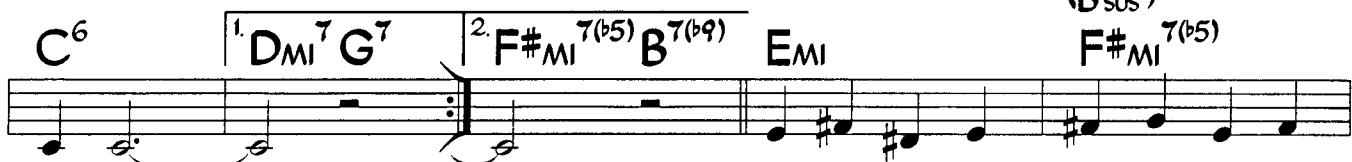
Freely

(Verse)



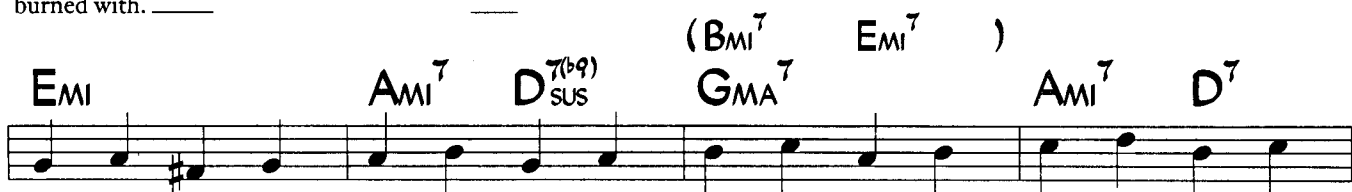
Let it rain and thun - der!
I am not con - cerned with

Let a mil - lion firms go
Stocks and bonds that I've been

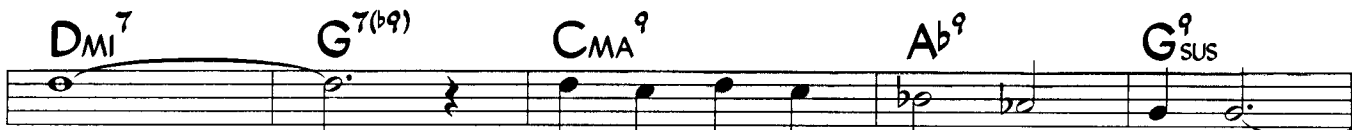


un - der!
burned with.

I love you and you love me And



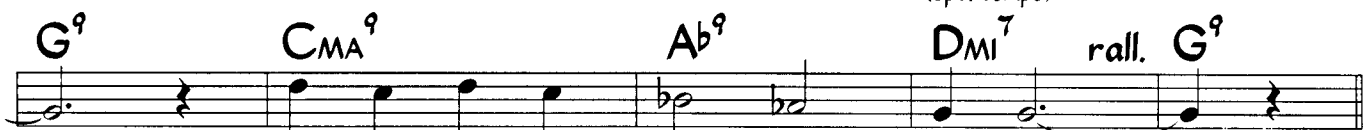
that's how it will al - ways be, And noth - ing else can ev - er mean a



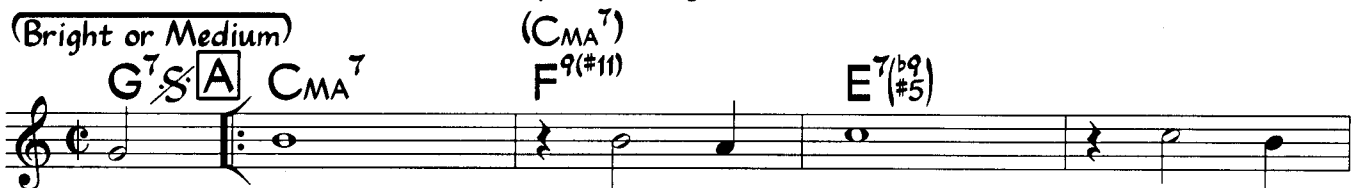
thing.

Who cares what the pub - lic chat - ters?

(opt. tempo)



Love's the on - ly thing that mat - ters.

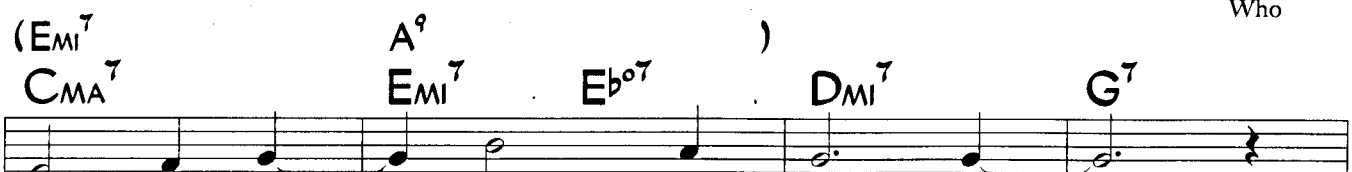


Who cares if the sky cares to



fall in the sea?

Who
Who



cares what banks fail in Yon - kers?
cares how his to - ry rates me?

(E^{MI}7 C^{MA}7) A^{MI}7 E^{MI}7 A^{MI}7 (E^bMI7 A^b7) D^{MI}7 G⁷ G¹³SUS G⁷

Long as you've got a kiss that con - quers.
 Long as your kiss in - tox - i - cates me!

B C^{MA}7 (C^{MA}7) F⁹(#11) E⁷(#5)

Why should I care? Life is

A^{MI}9 D⁹ (D[#]7) D⁹ F^{MI}6

one long ju - bi - lee, So long as

(C⁶/E) C^{MA}7 F⁹ C⁶ E^{MI}7(b5) A⁷(b9)

I care for you And

D^{MI}7 G⁷ C⁶ (D^{MI}7 G⁷)

you care for me.

Solo on AB
 (fine) After solos, D.S. al fine

* Originally:

A^b9 D⁷(b9) G⁷

kiss that con - quers

* Cannonball Adderley played these 2 bars this way:

E^bMI7 A^b7 G⁷

Why Try To Change Me Now?

Music by Cy Coleman
Lyric by Joseph McCarthy

Ballad

A G_{MI}^7 $C^{7(b9)}$ $(A_{MI}^7 F_{MA}^7)$ D_{MI}^9 G_{MI}^7 $C^{7(b9)}$ B^b

I'm sen - ti - men - tal — so I walk — in the rain. I've got some ha - bits' — e - ven

A_{MI}^7 $D^{7(b9)}$ G_{MI}^7 $(B^b_{MI}^6 E^b_{9(\#11)})$ A_{MI}^7 A^b_{b7}

I — can't ex - plain. Could start for the cor - ner, turn — up in Spain, But

G_{MI}^7 $C^{7(b9)}$ $(F_{MA}^7 A_{MI}^7 D^{7(b9)})$ G_{MI}^7 $C^{7(b9)}$ $(A_{MI}^7 F_{MA}^7)$ D_{MI}^9

why try to change me now? I sit and day-dream, — I've got day - dreams ga-lore.

G_{MI}^7 $C^{7(b9)}$ B^b A_{MI}^7 $D^{7(b9)}$ G_{MI}^7 $E^b_{9(\#11)}$

Cig - a - rette ash - es, — there they go — on the floor. I'll go a - way week-ends, — leave my

A_{MI}^7 A^b_{b7} $(A_{MI}^7 A^b_{MI}^7)$ G_{MI}^7 $C^{7(b9)}$ F^6 $(D_{MI}^7 D^b_{b7})$

keys — in the door, But why try to change me now?

B C_{MI}^7 F^7 B^b_{b9} $G^7(\#5)$ C_{MI}^7 F^9

Why can't I be — more con - ven - tion - al? — Peo - ple talk, — peo - ple stare — so I

B^b_{b9} $(E_{MI}^7 E^b_{MI}^7)$ D_{MI}^7 G^7 C_{MA}^7 A_{MI}^7

try But that's not for me, 'cause I can't see

D_{MI}^7 G^7 G_{MI}^7 $C^7(F^{\#}_{MI}^7)$ **C** G_{MI}^7 $C^{7(b9)}$

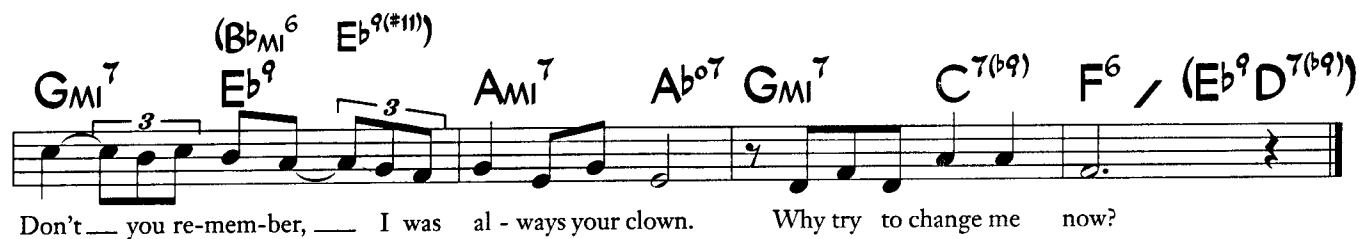
My kind of cra - zy world go pass - ing me by. So let peo - ple won - der, — let them

(A^{MI}7 F^{MA}7) D^{MI}9 G^{MI}7 C^{7(b9)} / B^b A^{MI}7(b5) D^{7(b9)(#5)}



laugh, ___ let them frown. You know I'll love you ___ till the moon's ___ up-side down.

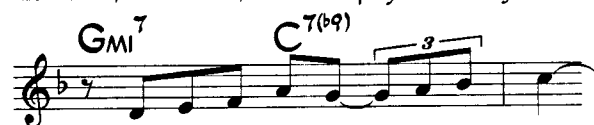
G^{MI}7 (B^bMI⁶ E^b9(#11)) E^b9 A^{MI}7 A^b7 G^{MI}7 C^{7(b9)} F⁶ / (E^b9 D^{7(b9)})



Don't ___ you re-mem-ber, ___ I was al - ways your clown. Why try to change me now?

Letter A, bars 1 & 9, are often played or sung:

G^{MI}7 C^{7(b9)}



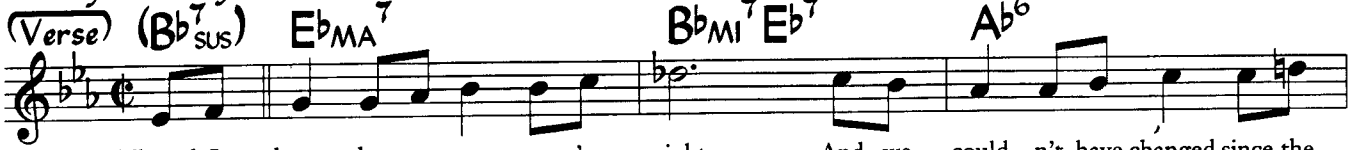
With A Song In My Heart

(from "Spring Is Here")

Music by Richard Rodgers

Lyric by Lorenz Hart

Freely or Bright



He: Though I know that we meet ev - 'ry night And we could - n't have changed since the
She: Oh, the moon's not a moon for a night, And these stars will not twin - kle and



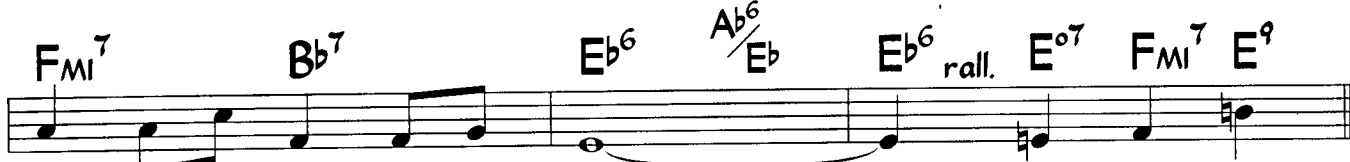
last time, To my joy and de - light it's a new kind of love at first
fade out. And the words in my ears will re - sound for the rest of my



sight. _____ Though it's you and it's I all the time Ev - 'ry
years. _____ In the morn - ing I'll find with de - light Not a



meet - ing's a mar - vel - ous pas - time, You're in - creas - ing - ly sweet, So when -
note of our mu - sic is played out, It will be just as sweet, And an



ev - er we hap - pen to meet _____ I greet you
air that I'll live to re - peat: _____ }



With a song in my heart, _____ I be - hold your a - dor - a - ble face,



Just a song at the start, _____ But it soon is a hymn to your grace.

B C_{MI}^7 $(\frac{E^b9}{B^b})$ $A^b_{MA}^7$ C_{MI}^6 $G_{SUS4-3}^{7(b9)}$ C_{MI}^6 C_{MI}^7/G

When the mu - sic swells _____ I'm touch - ing your hand; _____

$A_{MI}^{7(b5)}$ $D^{7(b9)}$ G^7 $C^{7(b9)}$ F_{MI}^7 $B^b^{7(b9)}$

— It tells that you're stand - ing near, and

C $E^b_{MA}^7$ $(C^{7(b9)\#5})$ F_{MI}^7 B^b^7 $E^b_{MA}^7$ $(C^{7(b9)\#5})$ F_{MI}^7 $(B^b^7 B^{o7})$ $G^{7(\#5)}$

At the sound of your voice _____ Hea - ven op - ens it's por - tals to me.

C_{MI}^7 $D_{MI}^{7(b5)}$ G^7 C_{MI}^7 $D_{MI}^{7(b5)}$ G^7

Can I help but re - joice _____ That a song such as ours came to be?

D C_{MI}^7 $(\frac{E^b9}{B^b})$ $A^b_{MA}^7$ $A_{MI}^{7(b5)}$ $(A^b_{MA}^7)$ G_{MI}^7 C_{MI}^7 F^9 $F^{\#o7}$

But I al - ways knew _____ I would live life through _____

E^b_6/G $(G^b{o7})$ C_{MI}^7 F_{MI}^7 $B^b^{7(b9)}$ E^b_6 $(F_{MI}^7 B^b^{7(b9)})$

— With a song in my heart for you. *(fine)* Solo on ABCD
After solos, D.S. al fine

* Also performed Double X (Medium or Fast), with each written bar equalling 2 bars.

You And The Night And The Music

(from "Revenge With Music")

Music by Arthur Schwartz

Lyric by Howard Dietz

Freely
(Verse) C_{MI}^6 $D_{MI}^{7(b5)} G^{7(\#5)}$ $(C_{MI}^{6/9} E^b)$ G^7 $D^b^{7(b5)}$ $G_{MI}^{7(b5)} C^{7(b9)}$

Song is in the air, tell - ing us ro - mance is ours to share.

F_{MI} E^b $D_{MI}^{7(b5)}$ $G^{7(b9)}$ C_{MI}^6 $D_{MI}^{7(b5)} G^{7(b9)}$

Now at last we've found one an - oth - er a - lone.

C_{MI}^6 $D_{MI}^{7(b5)} G^{7(\#5)}$ $(C_{MI}^{6/9} E^b)$ G^7 $D^b^{7(b5)}$ $G_{MI}^{7(b5)} C^{7(b9)}$

Love like yours and mine has the thrill - ing glow of spark - ling wine.

F_{MI}^6 $A_{MI}^{7(b5)} D^{7(b9)}$ D_{MI}^{11} $(D^b^{9(\#11)})$ $G^{7(\#5)}$

Make the most of time ere it has flown.

(Ballad or Medium) *

A $C_{MI}^{6/9}$ $D_{MI}^{7(b5)}$ $G^{7(\#5)}$ $(G_{MI}^{7(b5)})$ $C_{MI}^{6/9}$ $C^{7(b9)}$

You and the night and the mu - sic fill me with flam - ing de -

F_{MI}^7 $D_{MI}^{7(b5)}$ (D^b^7) $G^{7(b9)}$

sire, Set - ting my be - ing com - plete - ly on

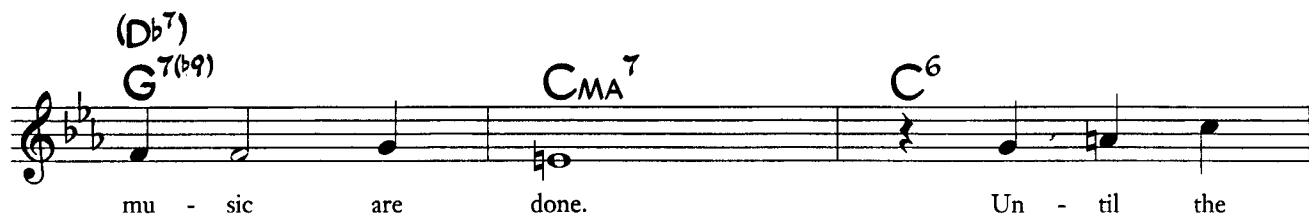
C_{MA}^7 $(D_{MI}^{7(b5)} G^{7(\#5)})$ $C_{MI}^{6/9}$ $D_{MI}^{7(b5)}$ $G^{7(\#5)}$

fire. You and the night and the mu - sic

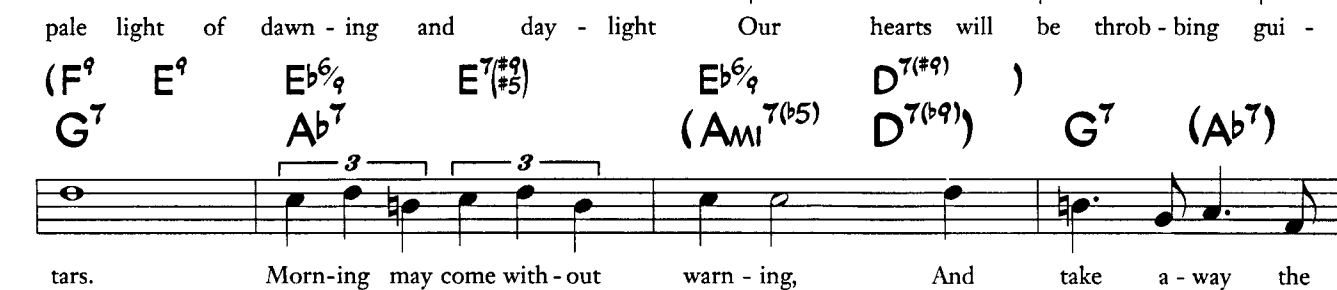
$(G_{MI}^{7(b5)})$ $C_{MI}^{6/9}$ $C^{7(b9)}$ F_{MI}^7 $D_{MI}^{7(b5)}$

thrill me but will we be one, Af - ter the night and the

* Also performed Bright or Latin (Ballad or Double Time).



B 



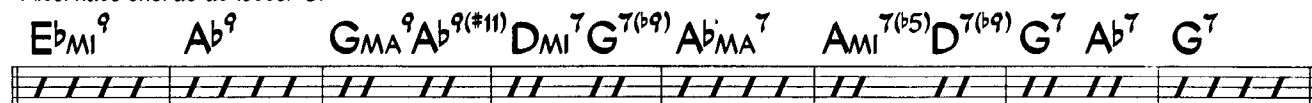






Solo on ABC
After solos, D.S. al fine

Alternate chords at letter B:



You Are There

Music by Johnny Mandel
Lyric by Dave Frishberg

Rubato Ballad

(A¹³ SUS) [A] D^{MA} 9 A¹³ SUS D^{MA} 9 A¹³ SUS

In the even - ing, _____ when the ket - tle's on for tea, an old fa -

D¹³ SUS D¹³ G^{MA} 7 F#^{7(b9)} (#5) 3

mil - iar feel - ing set - tles o - ver me, and it's your face I see _____ and

B^{MI} 7 E⁷ A¹³ SUS A¹³ D^{MA} 9 A¹³ SUS

I be - lieve that you are there. In a gar - den, _____ when I

D^{MA} 9 A¹³ SUS D¹³ SUS D¹³

stop to touch a rose, and feel the pet - als soft and sweet a - gainst my

G^{MA} 7 F#^{7(b9)} (#5) 3 B^{MI} 7 G⁹ C#^{MI} 7 F#¹³

nose, I smile and I sup - pose _____ that some - how may - be you are there ... When I'm

[B] B^{6/9} /F# E⁷ /F# B^{6/9} /F# E^{MI} 9(MA7) /F# F#^{7(b9)} (#5) B^{MI} 9 /A

dream - ing, _____ and I find my - self a - wake with - out a warn - ing, _____ and I

G^{MA} 9 F#^{MI} 7 (B⁹) E^{MI} 9 A¹³ SUS (A^{7(b9)} SUS)

rub my eyes and fan - ta - size and all at once I re - al - ize it's

[C] D^{MA} 9 A¹³ SUS D^{MA} 9 A¹³ SUS

morn - ing _____ and my fan - ta - sy is fad - ing like a

dis - tant star at dawn, my dear - est dream is gone, I of - ten' think — there's

just one thing to do... pre - tend the dream is true... and

tell my - self that you are there. _____

You Are Too Beautiful

(from "Hallelujah, I'm A Bum")

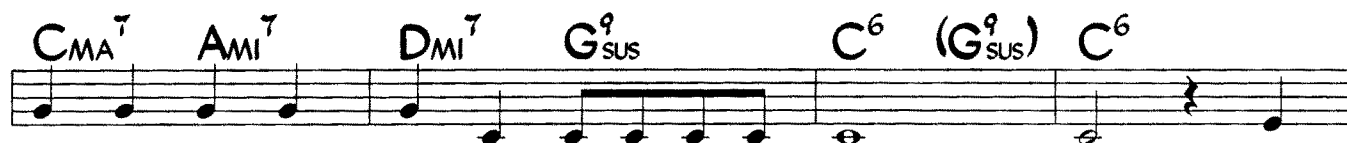
Music by Richard Rodgers

Lyric by Lorenz Hart

Freely



Like all fools, I be - lieved what I want - ed to be - lieve, _____ My



fool - ish heart con - ceived what fool - ish hearts con - ceive. _____ I



thought I found a mir - a - cle, I thought that you'd a - dore me, But



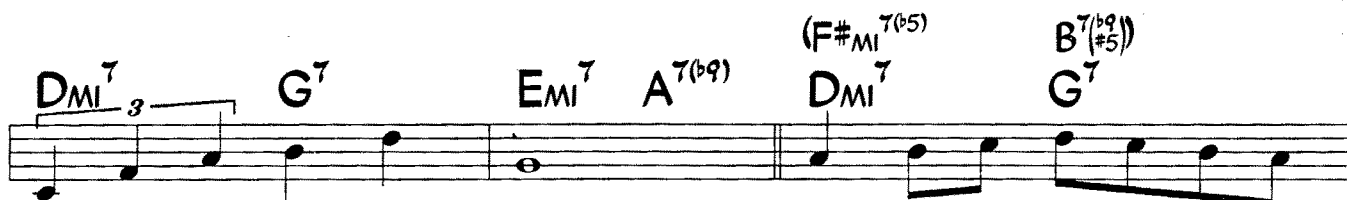
it was not a mir - a - cle, It was mere - ly a mi - rage be - fore me.



You are too beau - ti - ful, my dear, to be true, And I am a fool for



beau - ty. Fooled by a feel - ing that be - cause I had found you,



I could have bound you, too. You are too beau - ti - ful for



one man a - lone, For one luck - y fool to be with,

F_{MA}^9 $(E^{7(b9)}_{\#5})$ Bb^9 A_{MI}^7 D^9)
 C^6/E A_{MI}^7 D^9 / G^9_{SUS} $G^{7(b9)}$ $C^6 / (G_{MI}^7 C^7)$

When there are oth-er men with eyes of their own to see with.

$(F\#_{MI}^{7(b5)})$ $B^{7(b9)}_{\#5}$ E_{MI}^9
B F_{MA}^7 $F\#^o7$ C^6/G $A^{7(b9)}$ D_{MI}^9 $G^{7(b9)}$ $C_{MA}^7 (C^7)$

Love does not stand shar-ing, Not if one cares.

$B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MI}^7 $(E^{7(b9)}_{\#5})$ A_{MI}^7 D^9 $(A^{9(\#11)})$ G^{13}
 $D_{MI}^7 / (E_{MI}^7 A^{7(b9)})$

Have you been com-par-ing My ev-'ry kiss with theirs?

$(F\#_{MI}^{7(b5)})$ $B^{7(b9)}_{\#5}$
C D_{MI}^7 G^7 E_{MI}^7 $A^{7(b9)}_{\#5}$ D_{MI}^7 $G^{7(b9)}_{\#5}$

If on the oth-er hand I'm faith-ful to you, It's not through a sense of

$(E^{7(b9)}_{\#5})$ A_{MI}^7 D^9)
 $C_{MA}^7 / G_{MI}^7 C^{7(b9)}$ F_{MA}^9 Bb^9 C^6/G A_{MI}^7

du-ty. You are too beau-ti-ful and I am a fool for

$(E_{MI}^7 A^{7(b9)}_{\#5})$
 D^9 / G^9_{SUS} $G^{7(b9)}$ $C^6 / (A^{7(b9)}_{\#5})$

beau-ty. (fine)

Solo on ABC
After solos, D.S. al fine

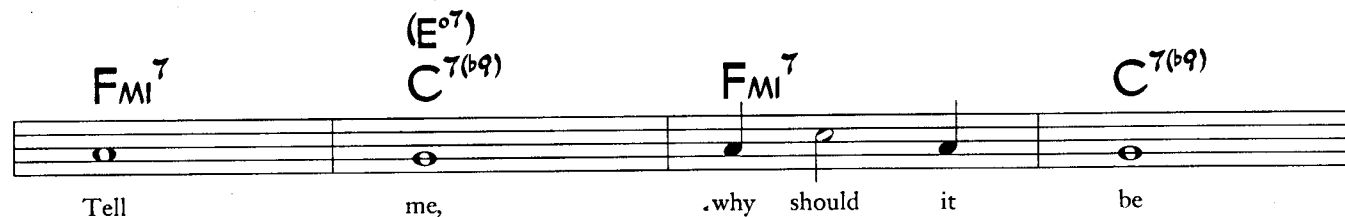
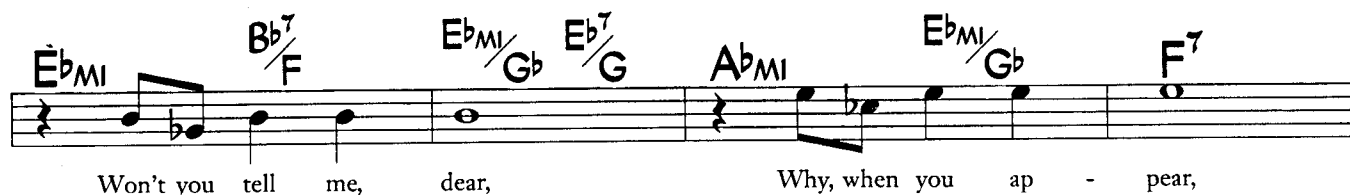
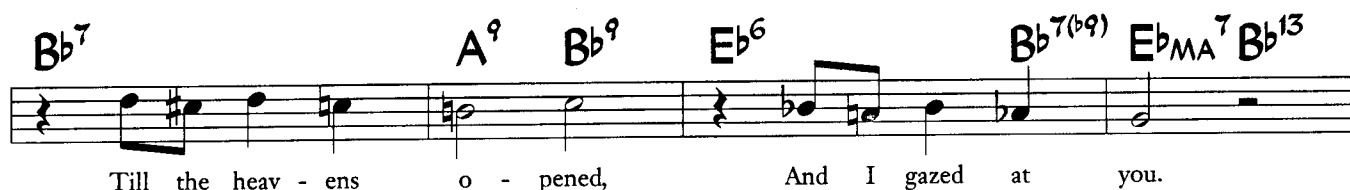
You Do Something To Me

(from "Fifty Million Frenchmen")

Cole Porter

Freely

(Verse)



B

Let me live 'neath your spell,

Do do — that voo - doo — that you do — so well, For

C

you do some - thing to me That

no - bod - y else could do. (fine)

Solo on ABC
After solos, D.S. al fine

Chord symbols: G_{MI}^7 , $G^{b\circ 7}$, (B^{b7}/F) , F_{MI}^7 , $C^7(E)$, $E^{\circ 7}$, $(B^6/D\#)$, $F\#_{MI}^7$, B^7 , B^{b7}/D , F_{MI}^7 , B^{b7} , $D^{b\circ 7}$, A^{b6}/C , $F\#_{MI}^7$, B^7 , B^{b13}_{SUS} , $B^{b7(b9)}$, F_{MI}^7 , $B^{b7(b9)}$, $(B^{b7(\#5)})$, E^{b6} , D^7 , E^{b6} , G_{MI}^7 , C^7 , F^9 , B^{b9}_{SUS} , $B^{b13(b9)}$, E^{b6} , $(F_{MI}^7 B^{b7(b9)})$

You Go To My Head

Music by J. Fred Coots
Lyric by Haven Gillespie

Medium or Ballad

A Bb^7 Eb^7 G^7 A^7 $D^7(b9)$ G^7 $(B^9(\#11))$

You go to my head — and you lin - ger like a haunt-ing, re - frain —

$(F^7(b5))$ $F^7(b5)$ $Bb^7(\#5)$ $Bb^7(b9)$ E^7 (Ab^{13}) $F^7(b5)$ $C^7(b5)$ $F^7(b5)$ $Bb^7(\#5)$ $Bb^7(b9)$

and I find you spin-ning 'round in my brain — like the bub - bles in a

$(C^7(\#5))$ E^7 C^7 F^7 $Bb^7(b9)$ E^7 G^7 A^7 $D^7(b9)$

glass of cham-pagne. — You go to my head — like a sip of spark-ling

$(F^7(b5))$ G^7 $(B^9(\#11))$ $F^7(b5)$ $Bb^7(\#5)$ $Bb^7(b9)$ E^7 (Ab^{13}) $C^7(b5)$

bur - gun - dy brew — and I find the ver - y men - tion of you —

$(F^7(b5))$ $F^7(b5)$ $Bb^7(\#5)$ $Bb^7(b9)$ E^7 Bb^7 E^7

like the kick - er in a ju - lep or two. — The

B Ab^6 A^7 E^7 (Bb^{9sus}) F^7 Bb^{13}

thrill of the thought — that you might give a thought — to my plea casts a spell o - ver me. —

E^6 A^7 D^7 B^7 (Bb^9) $E^7(b9)$

— Still I say to my - self, "Get a hold of your - self, can't you

$(Ab^9(\#11))$ G^7 $G^7(\#11)$ F^7 $Bb^7(b9)$ A^7 D^7 G^7 Bb^7 **C** E^7 G^7 A^7 $D^7(b9)$

see that it nev - er can be." You go to my head — with a smile that makes my

tem - p'ra - ture rise, — like a sum - mer with a thou - sand Ju - lys, —

You in - tox - i - cate my soul with your eyes. — Tho' I'm

cer - tain that this heart of mine — has - n't a ghost of a chance in this cra - zy ro -

mance, — you go to my head. (fine) (You)

head. — You go to my head. (You)

Chord Progressions:

First System: $G^b_{MA}7$ $(B^9(\sharp 11))$ $(F^{7(b5)})$ $F_{MI}7(b5)$ $B^b7(\sharp 5)$ $B^b7(b9)$ $E^b_{MI}9$ (A^b^{13}) $C_{MI}7(b5)$

Second System: $(F^{7(b5)})$ $F_{MI}7(b5)$ $B^b7(\sharp 5)$ $B^b7(b9)$ $E^b_{MA}9$ $B^b_{MI}7$ $E^b7(b9)$

Third System: (D) $A^b_{MA}7$ D^b9 $E^b_{MA}7$ $(F_{MI}7)$ (B^b/D) $C_{MI}7$ B^b $A_{MI}7(b5)$ $D7(b9)$ $G_{MI}7$ $C_{MI}7$ G^b7

Fourth System: $(G_{MI}7)$ $C7(b9)$ $F_{MI}7$ $B^b7(b9)$ $E^b_{MA}7$ $(C7(\sharp 5))$ $F_{MI}7$ $B^b7(b9)$

Original ending, each x: $(G^b_{MA}7)$ G^b7 $E^b_{MA}7$ $F_{MI}7$ $F_{MI}7(b5)$ $E^9(\sharp 11)$ $B^b7(\sharp 5)$ $E^b_{MA}7$ $(F_{MI}7)$ $B^b7(b9)$

You Make Me Feel Brand New

Thom Bell

Linda Creed

(as performed by the Stylistics)

Pop Ballad

(Intro)

Chords: A_{MA}^7 $F\#MI^7$ $G\#MI^7$ $C\#MI^9$ $F\#MI^7$ B

mf (instr., no bass)

Chords: A_{MA}^7 $G\#MI^7$ $F\#MI^7$ B_{SUS}^9 E

f (add bass) (bs.) *mf* (etc.)

My love,

Chords: E A_{MI}/E E A_{MI}/E

I'll nev - er find the words, my love, To tell you how I feel, my
When - ev - er I was in - se - cure, You built me up and made me

Chords: E $C\#MI^{11}$ $F\#^7$ B_{SUS}^9 B^7 A_{MI}^7 D

love. Mere words _____ could not _____ ex-plain. _____ Pre - cious
sure. You gave _____ my pride _____ back to me. _____ Pre - cious

Chords: G C_{MI}/G G C_{MI}/G

love, you held my life with - in your hands, Cre - a - ted ev - 'ry-thing I
friend, with you I'll al - ways have a friend. You're some-one who I can de -

Chords: G C_{MI}/G G B_{MI}^7 (8va opt.)

am, Taught me how to live a - gain. On - ly you
pend To walk a path that some - times _____ bends. With - out you

Chords: B_{MI}^7 E_{MI}^7 B_{MI}^7 E_{MI}^7 A_{MI}^7

_____ cared when I need - ed a friend, _____ Be - lieved in me through _____ thick and thin. _____
_____ life has no mean - ing or rhyme, _____ Like notes to a song _____ out of time. _____

This song is for you, filled with gra - ti - tude and love.
 How can I re - pay you for hav - ing faith in me?

God bless you, you make me feel brand

(bs.)

new, For God blessed me with you, you make me feel brand

new. I sing this song 'cause for you make me feel brand

new. (instr.) My love,

(loco)

(vibes)

D.S. for 2nd verse
 (plus optional solos)
 (Take Coda last x)

new. (instr.) My love,

(Vamp & fade)

You Make Me Feel So Young

(from "Three Little Girls In Blue")

Music by Josef Myrow

Lyric by Mack Gordon

Medium or Freely

(Verse) $B^b_{MA}{}^7$ C^7 $C_{MI}{}^7$ F^7 $D_{MI}{}^7$ $B^{\circ 7}$ $C_{MI}{}^7$ F^9

Do I seem as cheer - ful as a school - boy play - ing hook-ey? _____

$B^b_{MA}{}^7$ C^7 $C_{MI}{}^7$ F^7 $B^b{}^7$ $A^{7(\#5)}$ $A^b{}^{13}$ $G^{7(b9)}$

Do I seem to gur - gle like a ba - by with a cook-ie? _____

$C_{MI}{}^7$ $E^b{}^6$ B^b/D $D^b{}^{\circ 7}$ C^9_{SUS} C^{13} F^9_{SUS} F^7

If I do the cause of it all _____ is you.

(Medium) $B^b_{MA}{}^7$ $(G^{7(b9)})$ $B^{\circ 7}$ $C_{MI}{}^7$ F^7 $(C^{\# \circ 7})$ $D_{MI}{}^7$ $B^b_{MA}{}^7$ $G^{7(\#5)}$ $B^{\circ 7}$

You make me feel so young, _____ You make me feel so

$(G^b{}^9)$ $F_{MI}{}^7/C$ F^7 $B^b_{MA}{}^7$ $(E^{7(b5)})$ $B^b{}^7$ $(E^{\circ 7})$ $E^b_{MA}{}^7$ $E^b{}^6$

spring has sprung, _____ And ev - 'ry time I see you grin, _____ I'm such _____

$(B^b{}^6)$ F $G^{7(\#5)}$ $D_{MI}{}^7$ $D^b{}^{\circ 7}$ $C_{MI}{}^7$ F^7 $B^b_{MA}{}^7$ $(G^{7(b9)})$ $B^{\circ 7}$

_____ a hap - py in - di - vid - u - al. The mo - ment that you speak, _____

$(C^{\# \circ 7})$ $D_{MI}{}^7$ $G^{7(\#5)}$ $(G^b{}^9)$ $(E^{7(b5)})$ $C_{MI}{}^7$ F^7 $B^b_{MA}{}^7$ $B^{\circ 7}$ $F_{MI}{}^7/C$ F^7 $B^b_{MA}{}^7$ $B^b{}^7$

_____ I wan - na go play hide and seek, _____ I wan - na go and

$(E^{\circ 7})$ $E^b{}^6$ $D_{MI}{}^7$ $(B^b{}^6)$ F $G^{7(\#5)}$ $D^b{}^{\circ 7}$ $C_{MI}{}^7$ F^7

bounce the moon _____ just like _____ a toy _____ bal - loon. _____

B F_{MI}^9 Bb^7 F_{MI}^9 Bb^7

You and I are just like a coup - le of tofs, _____

$A_{MI}^{7(b5)}$ $D^{7(b9)}$ G_{MI}^7 $(C_{MI}^7 D^{\circ 7} Eb^6 E^{\circ 7})$ C_{MI}^7

Run - ning a - cross a mead - ow, _____ pick - ing up lots _____ of for -

$(F^7 C_{MI}^7/G G^{\# \circ 7} A^{\circ 7})$ $(G^{7(b9 \#5)})$ $(C^{\# \circ 7})$ F^7 C_{MI}^7 Bb_{MA}^7 $B^{\circ 7}$

get - me - nts. _____ You make me feel so young, _____

$(D_{MI}^7 Bb_{MA}^7 G^{7(\#5)} B^{\circ 7} Gb^9 F_{MI}^7/C F^7 Bb^9)$

You make me feel there are songs to be sung, bells to be rung, And a

$(Eb_{MA}^7 (Ab^9 Eb_{MI}^6 D_{MI}^7 G^{7(b9)} G^{7(b9)} C_{MI}^7 F^7))$

won - der - ful fling to be flung. And e - ven when I'm old and

$(C_{MI}^7 D_{MI}^7 G^{7(b9)} F^7 C_{MI}^7 F^7 Bb^9 D^{7(\#5)} Ab^{9(\#11)} G^9 G^{7(b9)})$

gray I'm gon - na feel the way I do to - day, 'Cause,

$(C_{MI}^7 D^{\circ 7} C_{MI}^7/Eb E^{\circ 7} F^7 F_{SUS}^9 F^{7(b9)} Bb^6 (G^{7(b9 \#5)} C_{MI}^7 F^{7(b9)}))$

You make me feel so young. (fine)

Solo on ABC
After solos, D.S. al fine

You Taught My Heart To Sing

Music by McCoy Tyner
 Lyric by Sammy Cahn
 (As performed by Dianne Reeves)

Ballad

A A^bMA^9 B^bMI^7/A^b A^bMA^9 B^bMI^7/A^b A^bMA^9 $GMI^7(b5)$ $C^7(b9)(\#5)$

We meet and it be-gins, _ the sound of vi - o-lins, _ the song of birds high on the

FMI^9 $B^b9(\#11)$ B^bMI^9 E^b9_{SUS} A^bMA^9 B^bMI^7/A^b A^bMA^9 B^bMI^7/A^b

wing. You taught my heart to sing.

A^bMA^9 B^bMI^7/A^b A^bMA^9 B^bMI^7/A^b A^bMA^9 $GMI^7(b5)$ $C^7(b9)(\#5)$

Why does this heart of mine _ feel like a Val-en-tine? _ You smile and sud-den - ly it's

FMI^9 $B^b9(\#11)$ B^bMI^9 E^b9_{SUS} A^bMA^9 B^bMI^7/A^b $(GMI^9 C^9)$ $A^bMA^9 / A^b9_{SUS} G^7(\#9)$

spring. You taught my heart to sing.

B $F\#MI^9$ B^9 $(G\#MI^7)$ E^bMA^9 $C\#MI^7$ GMI^9 C^9 FMA^9

My heart was an emp - ty shell. Then you came a - long.

AMI^9 $D^{13(b9)}$ GMA^9 $F\#MI^{(MA7)}$ $B^7(b9)$ FMI^9 $B^b13(b9)$ $B^bMI^9 / E^b9_{SUS} E^b13(b9)$

Now my heart's a car - o - sel filled _ with song.

C A^bMA^9 B^bMI^7/A^b A^bMA^9 B^bMI^7/A^b A^bMA^9 $GMI^7(b5)$ $C^7(b9)(\#5)$

The mir - a - cle of you _ will last my whole life through. _ You're all I'll keep re-mem-ber-

ing. You taught my heart to sing.

Solo on ABC
After solos, D.C. al Coda

(Tag) (ad lib)
 AbMA⁹ BbMI⁷/Ab
 (On cue)
 AbMA⁹ rit. 3 BbMI⁷/Ab Ab⁶/9
 (Vamp till cue)
 You taught my heart to sing.

McCoy Tyner's version
Medium (Freely)

Medium (Freely)

AbMA⁹ Bbm⁷/Ab AbMA⁹ Bbm⁷/Ab (etc.)

Diane Reeves sings this in E flat. The original key is A flat.

You Took Advantage Of Me

(from "Present Arms")

Music by Richard Rodgers

Lyric by Lorenz Hart

Medium or Freely

(Verse) Bb^7 E^bMA^9 Bb^9_{SUS} E^bMA^9 (Bb^9_{SUS}) E^bMA^9 Bb^9_{SUS}

He: In the spring when the feel-ing was chron-ic _____ And my cau - tion was leav - ing you
 She: When a girl has the heart of a moth-er _____ It _____ must go to some-one, of

E^bMA^9 / $BbMI^7$ E^b7 $AbMA^9$ Db^{13} $AbMA^9$

flat, I should have made use of the ton - ic _____ Be -
 course. It can't be a sis - ter or broth - er _____ And

$AbMA^9$ B^9 Bb^{13} E^b6 E^bMA^9 Bb^9_{SUS}

fore you gave me "that!" A men - tal de - fi - cient you'll
 so I loved my horse. But hors - es are fre - quent - ly

E^bMA^9 / $BbMI^7$ A^9 $AbMA^7$ Ami^7 D^7 GMI

grade me, _____ I've giv - en you plen - ty of da - ta. _____ You
 sil - ly, _____ Mine ran from the beach of Ka - lu - ta, _____ And

GMI^7 $C^{7(\#5)}$ F^9 (FMI^9 $Db^{9(\#11)}$) E^b6/Bb B^9 $Bb^{7(\#5)}$

came, you _____ saw and you slayed me, And that - a is that - a!
 left me a - lone for a fil - ly, So I - a picked you - a.

(Medium) A E^b6* ($C^{7(b9)}$) E^o7 FMI^7 Bb^7 (GMI^7) E^b6/G Gbo^7

I'm a sen - ti - men - tal sap, that's all. _____ What's the use of try - ing

FMI^7 Bb^7 $BbMI^7$ E^b7 $AbMA^9$ Db^9

not to fall? _____ I have no will, _____ You've made your kill _____ 'Cause you

(G^7 $C^{7(b9)}$) E^b6/Bb FMI^7 $Bb^{7(b9)}$ E^b6 / FMI^7 $Bb^{7(b9)}$ E^b6 ($C^{7(b9)}$) E^o7 FMI^7 Bb^7

took ad - van - tage of me. I'm just like an ap - ple on a bough, —

(G_M7)
 E^b₆/G

G^b7 F_M7 B^b7 B^bM7 E^b7

And you're gon - na shake me down some-how, — So what's the 'use, — you've

(G⁷ C^{7(b9)})
 E^b₆/B^b

A^bM^a9 D^b9 F_M7 B^b7(b9) E^b6 G^{7(b9)}(#5)

cooked my goose, — 'Cause you took ad - van - tage of me.

(A_M7(b5))
 B C_M7 D⁷ G⁷ C⁷ F⁷ B^b7

I'm so hot and both-ered that I don't know — My el - bow from — my

(D_M7(b5)) (A_M7(b5))
 E^b₆M^a7 G^{7(b9)}(#5) C_M7 D⁷ G⁷ C⁷

ear. I suf - fer some-thing aw - ful each time you go — And

(C)
 F⁷ B^b7 E^b6 / F_M7 B^b7(b9) E^b6 (C^{7(b9)}) E^o7 F_M7 B^b7

much worse when — you're near. Here am I with all my bridg - es burned, —

(G_M7)
 E^b₆/G

G^b7 F_M7 B^b7 B^bM7 E^b7

Just a babe in arms where you're con-cerned, — So lock the doors — and

(G⁷ C^{7(b9)})
 E^b₆/B^b

A^bM^a9 D^b9 F_M7 B^b7(b9) E^b6 / (F_M7 B^b7(b9))

call me yours — 'Cause you took ad - van - tage of me.

(fine)

Solo on ABC
 After solos, D.S. al fine

You'd Be So Nice To Come Home To

(from "Something To Shout About")

Freely or Medium

Cole Porter

(Verse) C^6 G^7 C^6 G/B C^9 F F_{MI}

It's not that you're fair - er than a lot of girls just as pleas - in', That I

C D^7 G D^7/A G/B G E^b6

doff my hat as a wor-ship - per at your shrine, ____ It's

B^b7 E^b6 B^b/D E^b9 A^b

not that you're rar - er than as - par - a - gus out of sea - son, no, my

B E^b/B^b $A_{MI} 7(b5)$ E^b7/B^b E^b/B^b B^7 C_{MI} D^7 G

dar - ling, this is the reas - on Why you've got to be ____ mine:

(Medium or Ballad) **A**

$(E^{7(b9)}_{SUS4-3})$ $A_{MI} 6$ $(F\#_{MI} 7(b5))$ $B_{MI} 7(b5)$ $E^{7(b9)}$ $A_{MI} 6$ $(E^{7(b9)})$ $A_{MI} 6$

You'd be so nice ____ to come home to, ____ You'd be

$G_{MI} 9$ C^7 $F_{MA} 7$

so nice ____ by the fire, ____ While the

B (F^7) $B_{MI} 7(b5)$ E^7 $(A_{MI} 6)$ $B_{MI} 7(b5)$ $E^{7(b9)}$ $A_{MI} 6$

breeze on high ____ sang a lull - a - by, ____ You'd be

$(A_{MI} 6)$ $F\#_{MI} 7(b5)$ $C_{MI} 7$ F^7 $B^{7(b9)}$ $B_{MI} 7(b5)$ $E^{7(b9)}$

all that I could de - sire. ____ Un - der

C A_{MI}^6 $(F\sharp_{MI}^{7(b5)})$ $B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MI}^6 $(E^{7(b9)})$ A_{MI}^6 3

stars, chilled _____ by the win - ter, _____ Un - der an

G_{MI}^9 C^7 F_{MA}^7

Aug - ust moon, burn - ing a - bove, _____ You'd be

$(F\sharp_{MI}^{7(b5)})$ $B^{7(b9)}$ C_{MA}^7 C^6/G $B_{MI}^{7(b5)}$ $E^{7(\sharp5)}$ $)$ $F\sharp^{o7}$ $G\sharp^{o7}$ A_{MI}^6

so nice, You'd be par - a - dise to come

(D^7) D^9 A^b7 G^7 $G^{7(b9)}$ $G^{7(b9)}$ C^6 $(B_{MI}^{7(b5)})$ $E^{7(b9)}$

home to _____ and love. **(fine)** (You'd be)

Solo on ABCD
after solos, D.S. al fine

You'll Never Know

Music by Harry Warren
Lyric by Mack Gordon

Freely or Medium

(Verse)

F⁶ F^{#o7} GMI⁷ C⁷ F^{#o7}
 Dar - ling, I'm so blue with - out you, I ' think a
 GMI⁷ C⁷ F⁶ / GMI⁷ C⁷ F⁶ F^{#o7}
 bout you the live - long day. When you ask me if I'm
 C⁶/_G A^{7(b9)} DMI⁷ G⁹ C⁹_{SUS} C⁹
 lone - ly, then I have on - ly this to say:

(Medium Ballad)

A FMA⁷ GMI⁷ A^{7(b9)} D^{b7}/_{Ab} GMI GMI^(add) MA⁷
 You'll nev - er know just how much I miss you.
 GMI⁷ C⁷ GMI GMI^(MA7) GMI⁷ C^{7(b9)} (A^{MI7} D^{7(b9)}) FMA⁷
 You'll nev - er know just how much I care.
 GMI⁷ C⁷ FMA⁷ A^{MI7} A^{b7}
 { And if I tried, I still could - n't hide my
 You said good - bye, now stars in the sky re -
 GMI GMI^(MA7) GMI⁷ D^{7(b9)} GMI⁷ C⁹_{SUS} GMI⁷ C⁹_{SUS} B^{b9}(#11)
 love for you. You ought to know, for have - n't I told you
 fuse to shine. Take it from me, it's no fun to be a -
 A^{MI7} / / A^{bMI7} GMI⁷ C⁹_{SUS} C^{7(b9)} B FMA⁷ GMI⁷
 so, a mil - lion or more times? You went a - way and my heart -
 lone, with moon-light and mem - ries.

— went with you. — I speak your name — ' in my ev -

'ry prayer. — If there is some oth - er way — to

prove that I love — you, I swear I don't know how. —

You'll nev - er know — if you don't — know now. —

(fine) Solo on AB
 After solos, D.S. al fine

You're The Top

(from "Anything Goes")

Cole Porter

Freely or Medium

(Verse) (B $\flat$ 7) E $\flat$ MA 7 E $^{\circ 7}$ FMI 7 B $\flat$ 7 GMI 7 F $\sharp$ $^{\circ 7}$

At words po - et - ic I'm so pa - thet - ic that I al - ways have found — it

GMI 7 C 7 FMI 7 FMI 7 B $\flat$ 7 E $\flat$ MA 7

best, — In - stead of get - ting 'em off — my chest, — to let 'em rest

FMI 7 B $\flat$ 7 E $\flat$ MA 7 E $^{\circ 7}$ FMI 7 B $\flat$ 7

un - ex - pressed. — I hate pa - rad - ing my ser - e - nad - ing As I'll

E $\flat$ MA 7 AMI 7 D 7 GMI 7 D $^7(b9)$

prob - a - bly miss — a bar, But if this dit - ty is

GMI 7 D $^7(b9)$ (GMI 7 E $^{\circ 7}$ FMI 7 B $\flat$ 9) B $\flat$ $^7(\sharp 5)$

not so pret - ty At least it - 'll tell you how great you are. —

(Medium Bright)

S [A] E $\flat$ 6 (B $\flat$ $^7(b9)$) E $\flat$ 6 E $^{\circ 7}$ FMI 7 B $\flat$ 7

You're the top! You're the Co - los - se - um,

(E $\flat$ 6 CMI CMI (MA 7) CMI 7 CMI 6 A $\flat$ 7 DMI $^7(b5)$) G $^7(b9)$

You're the top! You're the Louvr' Mu - se - um,

[B] A $\flat$ MA 7 GMI 7 FMI 7 B $\flat$ 7 E $\flat$ 6 AMI $^7(b5)$

You're a mel - o - dy — From a sym - pho - ny — by Strauss, You're a

Ben - del bon - net, A Shake-speare son - net, You're Mick-y Mouse. —

You're the Nile, You're the Tow'r of Pi - sa,

you're the smile on the Mo - na Li - sa;

I'm a worth - less check, — a to - tal wreck, — a flop, But if,

ba - by, I'm — the bot - tom, You're — the top! *(fine)* Solo on ABCD
After solos, D.S. al fine

ADDITIONAL REFRAINS:

You're the top! You're Mahatma Gandhi.
 You're the top! You're Napoleon brandy.
 You're the purple light of a summer night in Spain.
 You're the National Gall'ry,
 You're Garbo's sal'ry, You're cellophane.
 You're sublime, You're a turkey dinner,
 You're the time of the Derby winner.
 I'm a toy balloon that's fated soon to pop,
 But if, baby, I'm the bottom,
 You're the top!

You're the top! You're a Ritz hot toddy.
 You're the top! You're a Brewster body.
 You're the boats that glide on a sleepy Zuider Zee.
 You're a Nathan panning,
 You're Bishop Manning, You're broccoli.
 You're a prize, You're a night at Coney,
 You're the eyes of Irene Bordoni.
 I'm a broken doll, a fol-de-rol, a blop,
 But if, baby, I'm the bottom,
 You're the top!

You're the top! You're an Arrow collar.
 You're the top! You're a Coolidge dollar.
 You're the nimble tread of the feet of Fred Astaire,
 You're an O'Neill drama,
 You're Whistler's mama, You're Camembert.
 You're a rose, You're Inferno's Dante,
 You're the nose on the great Durante,
 I'm just in the way, as the French would "De trop,"
 But if, baby, I'm the bottom,
 You're the top!

You're the top! You're a Waldorf salad.
 You're the top! You're a Berlin ballad.
 You're a baby grand of a lady and a gent.
 You're an old Dutch master,
 You're Mrs. Astor, You're Pepsodent.
 You're romance, You're the steppes of Russia,
 You're the pants on a Roxy usher.
 I'm a lazy lout that's just about to stop,
 But if, baby, I'm the bottom,
 You're the top!

You're the top! You're a dance in Bali.
 You're the top! You're a hot tamale.
 You're an angel, you, simply too, too, too diveen.
 You're a Botticelli,
 You're Keats, you're Shelley, You're Ovaltine.
 You're a boon, You're the dam at Boulder,
 You're the moon over Mae West's shoulder.
 I'm a nominee of the G.O.P. or GOP,
 But if, baby, I'm the bottom,
 You're the top!

You're the top! You're the Tower of Babel.
 You're the top! You're the Whitney Stable.
 By the river Rhine, You're a sturdy stein of beer,
 You're a dress from Saks's,
 You're next years taxes, You're stratosphere.
 You're my thoist, You're a Drumstick Lipstick,
 You're de foist in da Irish Svipstick.
 I'm a frightened frog that can find no log to hop,
 But if, baby, I'm the bottom,
 You're the top!

Yours Is My Heart Alone

Music by Franz Lehar

Original Lyric by Ludwig Herzer & Fritz Lohner

English Lyric by Harry B. Smith

Medium or Bright

A $B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MI}^7 D^7 G_{MI}^7

Yours _____ is my heart a - lone _____ and with - out you _____

C^7 F_{MA}^7 $C_{MI}^7 F^7$ $B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MI}^7

_____ life holds no charm. _____ Yours _____ ev - 'ry thought I own, _____

D^7 D_{MI}^7 G^7 G_{MI}^7 C^7

_____ our love the theme _____ of ev - 'ry dream. _____

B $A_{MI}^{7(b5)}$ $D^{7(b9)}$ G_{MI}^7 B_{bMI}^7

All _____ that makes life seem worth-while _____ dwells in your eyes _____

E_b^9 F_{MA}^7 C^7 **C** $B_{MI}^{7(b5)}$ $E^{7(b9)}$

_____ and the spell of your smile. _____ There is no song _____ half so

A_{MI}^7 D^7 G_{MI}^7 $(D_b^9(\sharp 11) C^9)$ $* C^7$ F^6

sweet to me _____ as your voice whis - per - ing "I love you, dear!" _____

Originally

A F C^7 F

"I love you, dear!" _____

Originally

$* C^7$ F^6

"I love you, dear!" _____

Jazz versions differ greatly from the original concept of this song.
Originally written in the key of C.